Kine WEEKLY

RANK DEAL WITH RKO RADIO

See page 3

GIVE THEM 3 TIMES THEIR MONEY'S WORTH!

BY PLAYING THE 3 BIGGEST HITS EVER TO BE UNLEASHED BY THE FRIENDLY LION . . . M-G-M's

GREER GARSON
GREGORY PECK
"The Valley of Decision"
DONALD CRISP · LIONEL BARRYMORE
PRESTON FOSTER
A Metro-Goldwyn-Mayer Picture
Directed by TAY GARNETT
Produced by Edwin Knopf

21st YEAR OF LEADERSHIP
MGM

Ginger ROGERS · Lana TURNER
Walter PIDGEON · Van JOHNSON
"Week-end at the Waldorf"
EDWARD ARNOLD · PHYLLIS THAXTER
KEENAN WYNN · ROBT BENCHLEY
XAVIER CUGAT AND HIS ORCHESTRA
Directed by Robt Z Leonard
Produced by Arthur Hornblow, Jnr

TRADE SHOWS VERY SOON!

"Son of Lassie"
PHOTOGRAPHED IN TRUE-TO-NATURE TECHNICOLOR
PETER LAWFORD
DONALD CRISP
LASSIE and LADDIE
Directed by S SYLVAN SIMON
Produced by Samuel Marx

Everything

"A box-office success is assured."
Daily Telegraph

"Gave me the best 90 cinema minutes I have had for months... marvellous movie entertainment."
Evening News

"This must surely be the most beautiful colour film yet made."
Sunday Dispatch

"Star of the week—Yvonne de Carlo—dark beauty who dances through a riot of Technicolor in 'SALOME.' Where she Danced..."
Sunday Empire News

"How brilliant the production is, what clever direction...put on with a gusto that lifts you out of your seat."
Sunday Express

"A most attractive picture in Technicolor... original, always interesting and very pretty to look at...Yvonne de Carlo is quite lovely... she dances delightfully and sings charmingly... There was a wealth of colour here and cleverly it has been used."
Daily Sketch

RELEASED AUGUST 6

THAT SPELLS B-GFD-X UNIVERSAL PICTURES -F-F-I-C-E

Kinematograph WEEKLY

No. 1,996. Thursday, July 19, 1945. Vol. 341.

U.S. TO BOYCOTT FRANCE?

AMERICAN film companies threaten to withdraw distribution of all product from France unless a satisfactory agreement can be reached with the French authorities by August 1.

This news is contained in a KINE. cable received from New York this week.

The French law, against which foreign companies are raising a protest came into force on July 4.

Under it no film more than two years old can be screened in France unless it can be proved to have unusual technical qualities or have outstanding merit.

Further, any film which receives a permit to be screened may have its bookings severely limited to an extent which renders import unprofitable.

Every foreign film which it is intended to screen in France must first be presented to a viewing committee in the original version in which it was made. At the same time there must be delivered a script of the dialogue in French and a list of sub-titles.

Not only in America but also in England these requirements are being very seriously regarded and until the matter is settled on more easy terms, there is little inclination to export.

The law only applies to foreign films for general commercial exploitation and does not affect the films which have been under the direction of SHAEF.

Rank May Buy Interest in RKO-Radio Following Joint Deal for Finance and Production

BELIEVED NEGOTIATING FOR ATLAS CORPORATION STOCK

Kine Cables from New York and Hollywood

ARTHUR RANK is believed by well- informed observers in New York and Hollywood to be negotiating to buy large interests in RKO-Radio. No official announcement that a deal is pending has yet been made.

This deal is different from and bigger than the production agreement between the two parties already announced.

During his visit to the U.S.—he is now on his way home to London on the *Queen Mary*—Rank and his associates met Floyd B. Odlum, president of the Atlas Corporation, which is one of the largest individual holders in the RKO-Radio combine.

Odlum has wide financial connections with the Morgan banking interest, Western Electric and indirect contact with 20th Century-Fox.

According to information in America, David O. Selznick, who is about to sever his association with United Artists, is believed to be joining with Arthur Rank in purchasing the Odlum interests.

It is pointed out in Hollywood that Val Lewton, formerly with Selznick, is joining Rank's London organisation.

At present it has been emphasised at the Rank conferences, with U.S. trade interests, that the production association with RKO is not interfering with his plans to make use of Universal.

Rank's present distribution with U.A. in the U.S. will run out.

In his last public statement before leaving New York on the *Queen Mary* he said that the United States and Great Britain will both profit by co-operation rather than competition in the post-war film Industry.

This statement was not unexpected in New York. Rank made a great impression on American

Continued on page 7

Bonus Prize for Independents

THE latest feature of the KINE. *Showmanship competition is a special bonus prize to independent exhibitors.*

This prize is being offered to encourage independents who do not have the backing which the circuits have by highly organised publicity departments.

Read the Showman's commentary on the contest in page 50.

Odeon Ready for Television, Says West

Eight hundred Odeon and Gaumont theatres will be equipped for large-screen television when methods of transmission and reception are sufficiently advanced to provide good service.

This statement was made by Capt. West, head of Cinema Television, in an interview given in New York.

He expressed the view, however, that this situation would not be reached for five years. This suggests that what he has seen in Hollywood has not changed the opinion expressed by him in his presidential address to the British Kinematograph Society in October last.

Capt. West then divided post-war kinematograph advance into five two-year periods, in the third of which satisfactory large-screen television would be achieved with entirely electronic equipment. The fourth period, roughly six years ahead, would bring colour television.

INDUSTRY NEEDS STRONGER FILM SECTION IN B.o.T.

A MORE vigorous film policy within the Board of Trade is being advocated by British executives. They contend that the Films Division as at present constituted is not strong enough to negotiate with other Government Departments on matters affecting the film Industry.

This weakness, it is pointed out, is having a serious effect upon the post-war development of the British film industry. When the Division makes representations and puts forward requests, even when backed by facts and figures, they are brushed by stronger Government departments as of only secondary importance.

For instance, it is pointed out by the KINE. correspondent, grave dissatisfaction exists among British film producers regarding the tardy manner in which the urgent needs of studios in man-power, material and studio space are being met. The result is that British production, which from a national economic point of view should be of prime importance, is prevented from functioning because our studios are unable to secure even the minimum requirements to enable it to function with its plans.

Results Wanted

The hope is expressed that the new Government will attempt to secure the establishment of a stronger Films Division able to command a greater respect with other departments of the Government, and achieve results more speedily.

The personnel of the Division—what there is of it—has a sound knowledge of the trade problems, and has worked hard in an honest attempt to secure concessions, but it has found itself over and over again against a stone wall of opposition.

U.S. Lesson

America does these things much better. The Films Division of the U.S. Department of Commerce is assertive in every field of activity. It receives, too, the backing of other Government sections, instead of being opposed or ignored as here. As a result, it is continually winning concessions, widening its influence and extending the area of screening all over the world.

In the field of man-power the production side of the British film industry has had to give way time and time again, and studios have been stripped of important workers both on our studio floor and in the workshops. It is now clamouring for workers, and nothing is being done to release them.

Kinema Equipment

The equipment side is similarly treated. The need is urgent for all kinds of material which cannot yet be supplied owing to the preoccupation of British workshops with war contracts. Permits to import are refused despite the good case made out for certain materials. The Treasury obviously does not realise that permits issued now would begin winning back currency at a much earlier date.

Studio Space Delay

The studio space story is one which goes far back into last year

Continued on page 39

San Francisco Charter of United Nations Signed

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
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Recognition Wanted

DISSATISFACTION is being expressed in many quarters with the co-operation which the industry is receiving from the Board of Trade.

Certainly the work of the Board in connection with this industry compares unfavourably with that done by its American cousin, the Film Division of the U.S. Department of Commerce.

This body recognises the U.S. film Industry as one of its country's major sources of revenue and in every way fosters its interests.

By contrast, the Films Division of the Board of Trade is impotent. Its individuals, the men who deal direct with trade organisations, are knowledgeable, tactful and anxious to be helpful.

But their activities are restrained by red tape. Their department is treated as a Cinderella among the Board's wide range of interests. It has no strength to contend against other Government Departments. It has, in fact, only goodwill and no power to implement it.

The Board of Trade simply does not recognise the film industry for what it is to-day—an adult business representing a tremendous source of revenue and a medium of national propaganda second to none in scope and power.

Until the Board realises these facts, and facts they are, amply proven during the war years, the industry will struggle against misunderstanding and downright neglect.

The prospects facing our industry were never so impressive as now. New international markets are opening for our pictures. Our own productions have never stood as high in the world's esteem as they do now.

But this, of course, is only one side of the film picture: we need a vital Board of Trade to help us with our domestic problems—to use its influence with other Departments to see that we get our fair share of labour and materials.

Valuable time will be lost if the Board of Trade does not revise its attitude to the film industry and radically augment its Film Division.

The national consequences of neglect by the Board to do this are very considerable. They extend far beyond the prosperity of the industry itself. The Board of Trade must realise this fact.

Long Shots

THE story persists that Arthur Rank is about to buy into RKO. Rumours have been in the air for months, but in New York now they're talking as though something is definitely lined up.

RKO, with its affiliations, is one of the strongest and soundest equities in the U.S. Whether Rank really will buy a large wad of its stock remains to be seen. New York rumour is determined that he will.

WE are now beginning to see a few of the fruits of Rank's American visit, which has been regarded on both sides of the Atlantis as one of the most important events in the history of the industry.

The possibility of the RKO deal has been known—and discussed—in this country for several months.

If, as now seems likely, it has come to fruition, it will give Rank new facilities for production over here, and the all-important shop window in America.

AT one time it seemed that the Americans were prepared to be very reserved in their attitude to what might have seemed to some of them an attempt at invasion.

Rank's quiet methods and his steady insistence on a spirit of co-operation rather than competition quickly and conclusively imparted confidence and mutual good feeling.

SUNDAY will see Rank back in a Northern port, and by Monday he will be in London.

There will certainly be a big Press deputation to greet him; and the full story of the results of his tour should make front-page news in most papers.

EVEN if official confirmation of the RKO deal does not emerge, there will still be plenty of interesting information to hear.

Whatever the tangible results of this visit, he has made a notable contribution to increased co-operation between the two industries—more, perhaps, than any single person in the past.

He has also helped British studios by his Denham production agreement with RKO-Radio, on which Bob Wolff did preliminary negotiations.

ON Tuesday the London and Home Counties C.E.A. resumed its half-yearly luncheons—broken last year by the flying bombs.

The occasion was fully representative, circuits, independents and renters met their licensing masters—in this case Ald. Cliff, of the Public Control Committee of the L.C.C., and the Earl of Courtoun, his opposite number on the Buckinghamshire C.C.

CECIL MATHES, who presided endorsed the remarks of G. H. Scarborough, the national president, who spoke of the happy relationship which existed between the branch and the local authorities with which it was concerned.

The latter also took the opportunity of pressing the trade argument for a modification of the Entertainment Tax.

TOMMY FRANCE, as usual, provided a top-line in humour with his remarks which preceded the presentation of a clock to Cecil Bernstein, the past chairman of the branch.

In turn Cecil also directed bouquets to the local authorities which, on the whole, he said, were entirely reasonable.

Nevertheless, he felt constrained to urge those in authority to have faith in the film industry. "We did not let you down during the war and we shall not let you down in the years of peace."

ON another page of this week's KINE we carry a story of American television possibilities as envisaged by Hollywood.

The optimism of the West Coast interests factually reported by our Hollywood correspondent, appears to need some specialist comment.

I have therefore asked James Benson, Editor of THE IDEAL KINEMA," and the best informed writer on technical matters in this industry, to give his views on Hollywood's prophetic vision.

HE writes: "Opinion in television circles in England is inclined to be sceptical regarding the claims made by Hollywood for its achievements and immediate prospects in picture transmission and reception.

"The enthusiam of Hollywood should not mislead people into thinking that the immediate difficulties which face transmission have been largely overcome.

"IT is one thing to talk of transmitting televised pictures to a public of 130,000,000 people. It is another entirely to overcome geographical obstacles such as high mountain ranges.

"The statement by Capt. West, given on a news page this week, is significant. Speaking in the U.S., he says: 'It will be five years yet before we get good theatre television.'"

SO that is the expert opinion. Commercial television is on its way.

But it is not just around the corner.

CONGRATULATIONS to Joe Pole, director of publicity of U.A., on his excellent reply in *The Times* to Lord Keynes's indiscreet "Death to Hollywood" broadcast.

Pole's defence of Hollywood was reasoned, well-balanced and temperate in its tone. Its matter was uncontrovertible and its restrained style neatly fitted a reasoned rebuke to a careless and damaging remark.

THE announcement that Arthur Kelly is out of Eagle-Lion confirms rumours that have been current of late.

Rank succeeds Kelly as president. Harold Auten and Jock Lawrence will be vice-presidents in America.

Kelly, I hear, plans to enter the production field, and later hopes to set up a distribution organisation.

NOT only KINE.'s reviewer is concerned about the harshness of some "A" certificate awards.

I have twice drawn attention to his remarks in this column: now exhibitors in all parts of the country are discussing the matter. The KINE. publishes some of their comments this week.

Most significant is the news that Henry Simpson is to bring up the question formally at the next General Council meeting. It looks as though what threatens to become a serious problem is going to be tackled promptly.

GEORGE MAIDMENT, general manager of London Films Export, has had to defer his trip to the U.S.

He is anxious to greet Harry Kosiner, Edward Small's foreign manager, who is leaving for England early in August in the Clipper.

Since Maidment and his associates represent Small's interests in this country, it is essential that he gets together with Kosiner before making his own visit.

IT is good to hear that the Air Ministry has expressed its willingness to arrange for British film executives a visit to Occupied Europe similar to that accorded to the Americans.

There has been a certain amount of feeling in the industry on the matter which the invitation expressed in joint letters to the C.E.A., K.R.S., etc., will effectively dispel.

Some weeks ago I said that it was a pity British personalities had not been asked to visit Europe. Well, now it's happened.

E. H. WHITTELL, the man who told the North Western branch last week that showmanship is over-rated, is general manager of the Empress, Preston.

A film man of wide experience, he is a delegate to the General Council, and was for four years supervisor of the 27 Southan Morris Merseyside theatres.

I disagree with his views while admitting his expertness.

AT least one exhibitor, A. W. Cottrell, of the Odeon, Wallington, took the pre-election entertainment tax campaign seriously enough to send prepaid wires to Party chiefs.

He stated the facts: asked: "Can you offer relief from this crushing burden?" He has sent me along the replies, and quite illuminating they are.

MR. CHURCHILL indicates a Budget speech stating that taxation must be lowered, but—"no specific promises can now be made."

Mr. Attlee said: "The general question of Entertainment Tax must be reviewed with other taxation."

Sir Archibald Sinclair points out: "It would be unfair to make commitments on a specific tax in the meantime."

IT seems to me that these gentlemen have demonstrated their ability to perform to perfection that invaluable Parliamentary sport, sitting on the fence.

Professor Laski, perhaps with tactful restraint, did not reply at all to Cottrell's wire.

Sinclair's secretary, replying by letter, impeccably returned the "reply paid" form with a polite explanation.

Sherlock Holmes could have deduced a lot from all this.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

SO Mr. Whittell, of Preston, has been complaining, in another part of the paper, that the trouble with showmen is that they publicise their films! This must stop, otherwise patrons are liable to get around to knowing who's showing what and where.

With the demobilisation, would it not be possible to get hold of some of the camouflage experts to disguise the kinemas as, let us say, milkbars, which would keep, at least, this column out of the places.

Judging by the way "To Have and to Have Not" is doing around the West End, smart exhibitors could only keep the queues away by advertising "To-night's special attraction—we are not screening Lauren Bacall in 'To Have and to Have Not.'" This modesty and self effacement is all so typically, frightfully Film Business, my dear! And we won't withdraw a word of it until Whittell asks, "What'll?"

Tittle Tattle

M-G-M just fails to make this week's front page, but we offer them the hospitality of this column for the following Metro publicity par.

"Metro-Goldwyn-Mayer announce that the new title of their film previously known as 'Abbott and Costello in Hollywood' will be 'Bud Abbott and Lou Costello in Hollywood.'"

We look forward to the great day when it will be even further retitled to "Mr. Bud Abbott and Lou Costello, Esq., in Hollywood, Cal."

Critics' Critics

WITH increasing attacks on the critics it now becomes necessary for us to engage a special Critics Vituperative and Vilification Editor on the paper. We have turned down the job ourselves because we are proud, among the welter of editors on the paper, to have the unique distinction of being just an ordinary reporter and only our corps of editors know just how ordinary our reporting can be.

If the critics are a little red rimmed and puffy about the eyes it merely means they are sensitive little flowers who, while all for criticism, are against it. Of course that goes for film executives too. They have constantly reiterated that while they appreciate criticism it must be good criticism.

Exploitation Note

Because a masked girl plays an important part in "Waltz Time," Anglo-American issued masks as invitations to the Trade show of the film. But is this going far enough? Could not Michael Balcon send out ice cream cornets for his proposed story of the Arctic or G.F.D. send pieces of garlic sausage for "Salome, Where She Danced?"

Apology: As we appear to have misread Salami for Salome, let's just draw a veil, seven if you like, over the whole thing.

WHAT sort of pictures does the public want to see? The business man can make an accurate assumption from both exhibitors' and renters' reports. Here a managing director of a leading film company weighs up the evidence to find out what the public wants to see to-day. He says:—

Audiences Still Want Story and Star Values: "Supers" will Remain Popular

By

WILLIAM MOFFAT

Managing Director of Pathe Pictures

THE current controversy in the KINE., started by Jos. Friedman's article criticising the critics, interested me because of the wide divergence of viewpoints.

The critics assess films by what seem to them to be their artistic qualities. Are they good as films; are they worthy of the admiration of the intelligent filmgoer?

The renters judge pictures on a commercial hunch. Will the public go to see them? To a certain extent they share the optimism of the producers as reflected by their publicity.

In my capacity as booking manager of A.B.C., I was for some years in a position to know the results at the box-office. This knowledge has given me a pretty accurate idea of what the public likes and what it does not like.

The points which follow are facts and simple deductions from facts—facts that have been proved by figures.

Coming from an impartial third party, they may interest—and perhaps a little enlighten—both critics and renters. And if there is no tidy conclusion to be drawn from them in favour of either party, well, that underlines the imponderability of the box-office and public taste.

Don't Give Them Instruction!

First of all, two basic facts. The public likes stories and stars. It turns away from instructional and the starless film.

On the other hand, filmgoers are remarkably faithful to their favorite stars, and they will always go to see a screen version of a popular novel.

"Fanny By Gaslight," for instance, which had an outstanding success, had both advantages. The book was a best-seller and the stars were well liked. "Laura" was another example of a good story with popular players that did excellent business wherever it was shown. "Frenchman's Creek," based on a successful book and having as star the increasingly popular Joan Fontaine, was also greatly liked by the public. Incidentally, critics and renters agreed about these films.

The converse of the "story and star" axiom is also true. The public does not like documentaries. "Target For Tonight" was, of course, a success. It was a special case, well-timed and well advertised, with the R.A.F. as its star. But "Western Approaches," equally well publicised, did extremely mixed business.

Foreign films, however they impress the critics, are not wanted by the general public. They are definitely suitable only for specialised kinemas.

Films which are *tours-de-force* by directors, and have neither stars nor simple, attractive stories, seldom do good business. The public has little or no interest in directors, with a few notable exceptions.

Musicals Stage a Come-back

Musicals which had been losing ground before the outbreak of war are more popular now than ever before. The public seems to want the kind of relaxation that these films offer.

All the Betty Grable films are successful. Bing Crosby's "Going My Way" was a record-breaker all over the country. It clinches Bing's restoration to a position he was in danger of losing just before the war.

It shares with "A Song To Remember," perhaps the most successful of all recent musicals, the distinction of heading the grosses for recent months. The critics generally were not enthusiastic about "A Song To Remember"; some people in Wardour Street also were not so happy. But the film has proved—as "Blossom Time" proved so long ago—that the public will accept good quality music.

Not all musicals are highly successful, however. Some are apparently a little too slick and jivey for many filmgoers, and these pictures do poor business.

The public is simple in its tastes. It is not sympathetic to sophistication and ironic wit. Some of the more clever productions hailed as "brilliant" by the critics do very poor business, especially in the second- and third-run kinemas. Most of them are too American in idiom, too mordant in wit.

An exception to what I believe is antipathy to the tendency to glorify American heroics to an embarrassing degree was the wide success of "The Sullivans," which the critics disliked for its sentimentality. Yet this film was really popular all over the country.

Too great length often handicaps the success of a film. This in some cases may be due to the fact that great length will reduce the number of shows an exhibitor can fit into his week; and that, of course, will reflect adversely on the receipts. But in any event it does appear that the public are not partial to films which run much longer than an hour and a half.

Long Films can be Popular

But they will still patronise enthusiastically long films which they find especially attractive, like "Gone With The Wind," one of the most successful pictures ever screened, and the widely successful "Song of Bernadette," a film which is yet another proof that picturegoers enjoy a story with a religious flavour.

Biographical films generally are not wanted by the public, unless they have something else to recommend them.

The public has several well-established prejudices that never fail to run true to form. For instance, they do not like to see films which in some way make fun of death. "Blithe Spirit" and "Arsenic and Old Lace" would have been even more successful than they undoubtedly were had it not been for this prejudice.

Dream sequences and pictures based on dreams are also disliked by filmgoers. Ginger Rogers' "Lady in the Dark" didn't get the support it deserved because of the elaborate dream scenes.

Another thing that has a bad effect on the success of a film at

Continued on page 25

Re-issue from the "KINE."

STANDARDS of showmanship have advanced enormously since the KINE. printed in its issue of July 20, 1916, the following tribute to the enterprise of an exhibitor:—

"One exhibitor said that instead of choking up his lobby with nondescript pictorial display, he uses up ninety-per cent. of his space with artistic and well-executed signs calculated to catch the eye and arouse curiosity.

For example, instead of posting three or four sets of lobby pictures, he uses one set and the other space he devotes to signs reading, "W. S. Hart Turns Traitor to His Family," or "Would You Marry a Dope Fiend?" These catch-lines are followed by the title of the play, and the name of the star in big letters.

While this scheme has had vogue in certain newspaper advertising, it is more or less original as a method of lobby display. There is much in its favour."

There no doubt was.

Exhibitors' Lunch

L. & H. C. Discusses the Children's Matinee Conditions; Surrey C.C. Wants Ruling on Seat Prices

Exclusive KINE pictures of the London and Home Counties C.E.A. luncheon at the Dorchester on Tuesday. (Above) at the top table :—G. H. Scarborough, (C.E.A. President), Ald. Cliff, (chairman of the Public Control Committee of the L.C.C.); Cecil Mathes (Branch Chairman), Earl of Courtown (Chairman of the Entertainments Committee of the Buckinghamshire County Council); T. France ; T. Lewis Sayer (Surrey C.C.); Cecil Bernstein

Many prominent Odeon executives were present at the Lunch. Here are J. Dennett, R. H. Dewes, S. H. Parsons, J. Jarratt and E. McQuaid

Another pre-luncheon group. (Above)—E. H. Lundy ; Major A. J. Gale ; J. Clavering and T. France. (Below)—H. Quinton ; H. Parker ; M. M. Levy ; G. H. Scarborough. W. R. Fuller and S. K. Lewis are in the background

THE executive committee of the London and Home Counties branch of the C.E.A. discussed the problem of adequate staff at children's performances when it met on Tuesday.

Members pointed out that the existing regulation which stipulates that there should be one attendant for every 50 children, was the only regulation not to be lifted together with the other war time emergency regulations.

The committee felt that every thing should be done to assure the safety of child patrons, but felt that now that danger of air attacks was over the number of children per attendant could be raised to 100.

It was intimated that a number of licensing authorities relaxed the condition according to the construction of the kinema.

Seat Prices

The committee expressed the hope that the Surrey County Council would refrain from doing anything to reinstate the 1939 seat price rule condition.

Members felt that there was no reason why the condition should be reimposed, and it was decided to make arrangements for the council to meet a deputation.

The executive considered it advisable to ask the rating survey to submit a report concerning assessment.

No Late Buses

Communication with the London Passenger Transport Board had elicited the fact that the board would be unable to resume late night bus services for some time.

On the subject of approaching M.P.s on their attitude towards the reduction of Entertainment Tax the committee felt that the result had been very satisfactory.

Labour candidates had said that the reduction of such tax was part of their policy. Other parties had advocated a reduction as soon as possible.

British Instructional is to Resume

British Instructional Films, Ltd., pioneers of educational films, are to make films for schools once again and, in association with Pathé Pictures, Ltd., will go into production immediately.

A full programme of classroom films has been prepared, in consultation with educational authorities, and a new production unit is already at work.

British Instructional has engaged David Welsh, a well-known teacher who has won a reputation in Scotland as an authority on school films, while Miss Eve Scrimgeour, M.A., will act as manager of B.I.F.'s Educational Department, which will be directed by Howard Thomas. In addition to his other production responsibilities at Pathé Pictures, Ltd., he is now completing staff engagements for this new unit.

GOLDWYN TO PRODUCE LIFE of EISENHOWER

"Kine." Cable from "Motion Picture Daily," New York

WAR DEPARTMENT and General Eisenhower personally have given Samuel Goldwyn permission to produce Eisenhower's life-story for 1946 release, the profits to go to charities selected by General Eisenhower.

UNIVERSAL has obtained exclusive Abbott and Costello services by paying a million dollars to buy out the M-G-M contract.

ACTRESS ALLA NAZIMOVA, aged sixty-six, has died of a heart attack in Los Angeles.

STATE DEPARTMENT is gathering data on the film situations in various countries for use in negotiating new trade treaties with Canada and Czechoslovakia. These countries are the first to be invited to negotiate with the Department, which is determined to protect the United States film industry abroad. It is entering the discussions with a better idea of the barriers which the industry faces than when it made the original agreements before the war.

CANADIAN FILM BOARD is to continue its work as a peace-time agency with offices in Mexico City, Australia, England and eventually Paris and Moscow. The offices will work in co-operation with embassies or high commissioners. Canada is determined to play her part in the film industry on an international level.

Henry V Starts off to Records

Playing its first date on the Odeon Circuit following eight months in the West End, "Henry V" broke every record at Brighton last week.

In seven days this 1,20-seater had 34,906 admissions, well ahead of the previous best, 29,59[illegible] drawn by another British pictu[illegible] "49th Parallel," in 1941. The average admissions of the Odeon, Brighton, are 19,255.

A feature of the presen[illegible]tion was the thousands of chil[illegible]n who came to special morning[illegible]erformances. Arrangements w[illegible]e made with the local Education Authorities whereby the childre[illegible]came to see the picture as pa[illegible] of the school curriculum. Th[illegible] cost of their admission was m[illegible] by the Local Authorities.

A New Star

Joan Caulfield, Paramount's new star, will appear in the current production, BLUE SKIES

Exhibitors Concerned at Large Number of Films with "A" Certificates Simpson Question at C.E.A.

THE steadily increasing proportion of "A" certificate films—to which the KINE. has lately drawn attention—is worrying showmen in various parts of the country. The matter is now to be referred formally by Henry Simpson to the next meeting of the C.E.A. General Council.

Below are quoted the personal opinions of showmen. The atmosphere of controversy engendered by the "U" certificate dearth is indicated by the fact that, although one of the letters dismisses "U" films as of little importance, the other two are strong in their insistence of an adequate supply of films bearing the universal label.

H. Newbould, of J. F. Emery film circuit, Manchester, states: "It is our experience that the relative dearth of films receiving 'U' certificate causes acute difficulties, to which HENRY SIMPSON is quite right in drawing attention.

"We are not getting the number of 'U' films that we need, and what aggravates the position is the stricter enforcement by the police of the conditions attaching to licences and the admission of children.

Cater for Children

It is laid down that at children's matinées only 'U' films must be shown. Where are they to come from? The fact that so many films are being given 'A' certificates is a matter which merits the closest attention of the producers, because we *must* cater efficiently for juvenile audiences.

"All the controversies on the admission of children and the interest now being taken by educational and other bodies clearly dictate the need for more suitable films with 'U' certificates."

R. P. Rutherford, general manager, Queen's Picture House, Wallasey, Waterloo, Ashton-in-Makerfield, and ex-chairman, North-Western branch, says:—

"Under the stress of war time conditions exhibitors have accepted shortcomings in supplies and services with resignation. There has been acute shortage of suitable product of all kinds, 'A' and 'U.' We have come up against the shortage of 'U' films in planning children's matinees, and to meet the deficiency have had to resort to the showing of films presented several times before.

More "U" Films, Please

"We would not do that if it had been possible to get other films. It must be remembered that although a film may carry a 'U' certificate, it is not necessarily a suitable subject for a children's show.

"Some authorities attach importance to the certificate, and the renters and producers, being aware of that, must realise that it is to their interest and benefit to offer as many 'U' films as possible."

W. J. McAree, general manager, Plaza, Birkenhead, writes:—

"When I book films, I am more concerned with their quality than with their classification 'A' or 'U.' Up to now, it has not been especially noticeable that, in the general shortage of product, there is an exceptional dearth of films with the 'U' certificate.

"The grading of the film on the basis of certificate does not provide an altogether reliable index of its suitability for particular types of audiences. I must confess that usually one of the last things I ask when negotiating for films is, 'Is it "A" or "U"?'"

Those Men Again

Rita Johnson and Alan Curtis appear in the latest Abbott and Costello comedy, THE NAUGHTY NINETIES (G.F.D.)

EXHIBITORS SAY: "NO POLITICS IN NEWSREELS"

General Council Sends Protest Letter

THE newsreels' General Election policy has resulted in a protest inside the C.E.A.

At C.E.A. General Council meeting last week the L.F. and P. Committee reported that a letter should be sent to the Newsreel Association informing it that in the C.E.A.'s opinion their policy was a mistake and in future the newsreels should only give topical news.

The committee felt that the adoption by the newsreels of the same impartial system as used by the B.B.C. was wrong.

SCOTS LEAD TO EIRE EDUCATIONISTS

The Eire Department of Education has granted teachers who attend the Eire Practical Summer School on "The Film in Education" an extra four days leave.

The course will be held in Dublin from July 30 to August 4, and the lecturers will include A. Russel Borland, Director of the Scottish Film Council. Eilis McGinley, of Glasgow, who has produced educational films, Charles Oakley, Chairman of the Scottish Film Council, and Liam O. Laoghaire, one of the leaders of the Irish Cinema movement.

FILMS USED IN COURT CASE

A film illustrating the working of a power press guard was part of the evidence in an action heard at Birmingham Assizes last week-end. It was shown on a portable projector.

The jury room was temporarily blacked out in order that the Commissioner, counsel and expert witnesses might see the film of the working of a similar guard to the one at the General Electric Co., Ltd., Coventry, which was said to have been the cause of a press worker receiving a fractured nose.

Plaintiff's counsel in suggesting the use of the film remarked that Courts had frowned upon that kind of demonstration.

New Stross Firm

Raymond Stross has registered the Waldorf Cinema (Carrickfergus), Ltd., as a private company with £10,000 capital. The registered office is Moore House, Donegall Place, Belfast. The other director is Kathleen Stross, of Kara House, Antrim Road, Belfast.

B

MAJOR RKO RADIO FILMS TO BE MADE AT DENHAM

Continued from Page 3

executives wherever he went, and his visit has done much to clear up previous misunderstandings.

English Production

The Rank-RKO deal for the joint financing and production of pictures was completed last week.

The Rank group will produce in England in close association with RKO and will be jointly financed, having mixed casts with top British and American players.

Robert Wolff, RKO-Radio's lead in Britain, will act as liaison between the two interests.

Negotiations were begun by Phil Reisman and Robert Wolff in London, continued with Ned Depinet in Hollywood and concluded with Peter Rathvon in New York.

The first production under the new set-up is to have a Hollywood producer and director to be selected by RKO and Rank, and will be made at Denham for 1946 release.

Current joint conferences will select story.

All productions under the deal will be top budgets not quota films.

RKO will distribute them in the United States, United Kingdom, Central and South America and other countries to be determined with the Rank group. Distributing in Europe, Australia, Canada and other countries.

American Angle

Rank told Press representatives before he left for this country that Britain is determined to enter the international film business in the post-war era.

British directors, he went on, intend to study American technique in Hollywood to inject more American appeal into British films.

Rank says: "As soon as the British Government relaxes controls we will really go into the business.

"Undoubtedly, you in America will be getting more British films than in the past, but you will be getting them on a co-operative basis rather than competitively."

The KINE. understands that David O. Selznick has sold three important stories, together with talent to appear in them, to RKO, which properties were originally scheduled for United Artist release.

The Rank party, which sailed on Tuesday on the *Queen Mary*, held a Press interview at noon on Monday.

Accompanying Rank was Harold Auten, who will succeed Arthur Kelly, whose contract as Eagle-Lion head here was liquidated yesterday.

It is interesting to recall that a similar producing arrangement between Rank and 20th-Fox was announced in May of last year. It was stated that films made under this arrangement would be distributed alternately by 20th-Fox and Eagle-Lion.

Hollywood Admits Industry is "Ready to Go" with Television as soon as Conditions Permit

By Air Mail from "Kine." Correspondent

HOLLYWOOD is ready to go with television. Technical research, going on quietly for the past ten years or more, has been stepped up enormously since the war.

How much has been invested in television development is a closely guarded secret, but it can be stated that several million pounds have gone into the final realisation of television as a workable proposition for homes as well as theatres.

Immediately building and other materials are available, which is likely to be within another year, according to statements here, work will begin on a huge new television broadcasting station on Mount Wilson, near Los Angeles.

This fact is well known: what is less well known is that from there on Hollywood interests visualise many startling developments.

They speak of regular programmes going out over an area extending from Santa Barbara to San Diego, which means a radius of 250 miles.

Coast-to-coast television they delegate to an unspecified future, for special cables would have to be laid.

At present Station W6XYZ Hollywood, located inside Paramount studios, is sending out twice-weekly programmes to roughly 300 owners of sets costing from one hundred to five hundred pounds.

Films Won't Suffer

In less than a year it is believed that at least a thousand will be installed and that the cost of receiving sets will have gone down to £30, or even less.

Within five years from now the Mount Wilson Station will be in full blast.

It is estimated that by that time the number of sets will be rising to millions.

Klaus Landsberg, director of Television Productions, Inc., subsidiary of Paramount, states that television will not develop competition against films, but will add a diversion to radio broadcasting.

Indicating the policy of Hollywood film companies, he says that full-scale plays such as could compete with pictures will not be sent out on wave-lengths reaching home receivers.

Televised Teasers

Only smaller pictures, news features and educational shorts will go to the home sets.

In most cases such films as are shown will be in the nature of teasers to arouse public interest in coming theatre programmes.

This will be so because broadcasting will be entirely controlled by the same financiers who have millions invested in the movie industry.

That, anyway, is the Hollywood viewpoint.

Expert opinion differs on the question of whether star shows will be put on to film and then televised. This method of presentation would obviously save money. On the other hand, film so far has not given an image comparable in sharpness with direct television.

America is confident that it can broadcast commercial television on a scale impossible in any other country.

Why? Because the principle of broadcasting under commercial sponsorship is established, and big advertisers know exactly what they can get back for their outlay.

From the commercial point of view, with over 130,000,000 in the U.S.A. alone, and huge reachable masses of people south and north of the border, the possibilities of vast fortunes from television—supported by commercial endowment—are incalculable.

No Stars Yet

Britain, with around 40,000,000 people, and operating "unsponsored" could scarcely hope to compete. Where would the money come from for development and expansion?

At present Hollywood televised shows begin with half-an-hour testing called "the test pattern." This is followed by news, with still pictures.

There are no stars under special preparatory courses for television, but a few, such as Greer Garson and Deanna Durbin, have appeared in experimental shows.

This brings us to the final and in some ways most important fact. The mainspring is controlled by finance. Bankers or financing companies with millions invested in motion pictures are not going to let television break up their theatre profits.

RKO-Radio's Trek Back to Town

Three more RKO-Radio head office departments are moving back to the company's London headquarters at 2, 3 and 4, Dean Street, W.1.

The accounts department returns on July 21 and the sharing term and statistical departments a week later.

The contracts department, technical department and film dispatch will remain at Boreham Wood until further notice.

All three departments have been at the Boreham Wood offices since the outbreak of war.

Bonus Reduced

Directors of District and Cinematograph Theatres are reducing their total distribution for the year to April 30 last to 22½ per cent., as against 25 per cent. for the previous year.

Dividend is maintained at 10 per cent. less tax, but the cash bonus is reduced from 1s. 6d. to 1s. 3d. per share.

"Fifth Chair"

William Bendix receives a gift from the members of his gang. One of the crazy scenes from U.A.'s current release THE FIFTH CHAIR

U.S. RELEASES RAWSTOCK, SO B.O.T. REMOVES SOME RESTRICTIONS

United States authorities have made available a certain amount of raw stock for the release of British films in America. The Board of Trade has therefore responded by removing the restriction on stock for foreign prints which it imposed in April last.

The statement from Whitehall is as follows:—

The Board of Trade now understands that the United States authorities have agreed to allocate raw stock for the release of British films in America to the extent of whatever amounts the British producers are entitled to claim by virtue of the amounts of raw stock used in America in printing their films during the "basic" years 1941-1944, that being likewise the "basic" period for establishing the allocation of "independent" American producers.

This provision will only suffice to cover a very small proportion of the amount of raw stock now required for British films awaiting release in the U.S.

In view, however, of this development, the Board of Trade now feels justified in restoring as from July 8 the limited allocation in export prints of foreign films, because of the acute shortage of raw stock, was suspended on April 8 last.

THREE SUPPLIERS TO POOL SALES

Three leading suppliers of kinema equipment have come to a co-operative working arrangement calculated to benefit exhibitors purchasing apparatus.

The organisations are Pathé Equipment, RCA Photophone and Ross, the projector manufacturers.

F. D. Bowden and P. A. Turnor, managing directors respectively of Pathé Equipment and RCA, state that their companies will devote their organisations to the sale of Ross products and collaborate also in promoting the sale of RCA sound apparatus, as well as a wide range of kinematograph equipment and supplies to be supplied by Pathé.

Further details of the arrangement will be found on page 49.

French Mayor at Edinburgh Kinema

M. Guillon, Mayor of Caen, the French town which Edinburgh has adopted, spoke to an audience of 1,300 school children in the New Victoria, Edinburgh, last week, and expressed the thanks of the children and the people of Caen for the gifts and letters which they had received from Edinburgh during the past year.

The children saw two French films and sang French songs.

M. Guillon attended a civic luncheon and a dinner given by the French Consul-General in Edinburgh.

Harley and Dawes Off to Ireland

Francis Harley and Sutton Dawes are hoping to visit Belfast and Dublin during the coming week.

Manchester Closes Down Later

Kinemas in the city area of Manchester are now closing an hour later following the restoration of late travelling facilities.

During the war years, when the last buses left the city shortly after 10 o'clock, an agreement was reached by city managers, and the closing of kinemas was staggered between 9.30 and 9.45.

F.W. BAKER & JOHN E. BLAKELEY *present*

FRANK RANDLE *in*

"HOME SWEET HOME"

Introducing as Guest Artistes

RAWICZ and LANDAUER

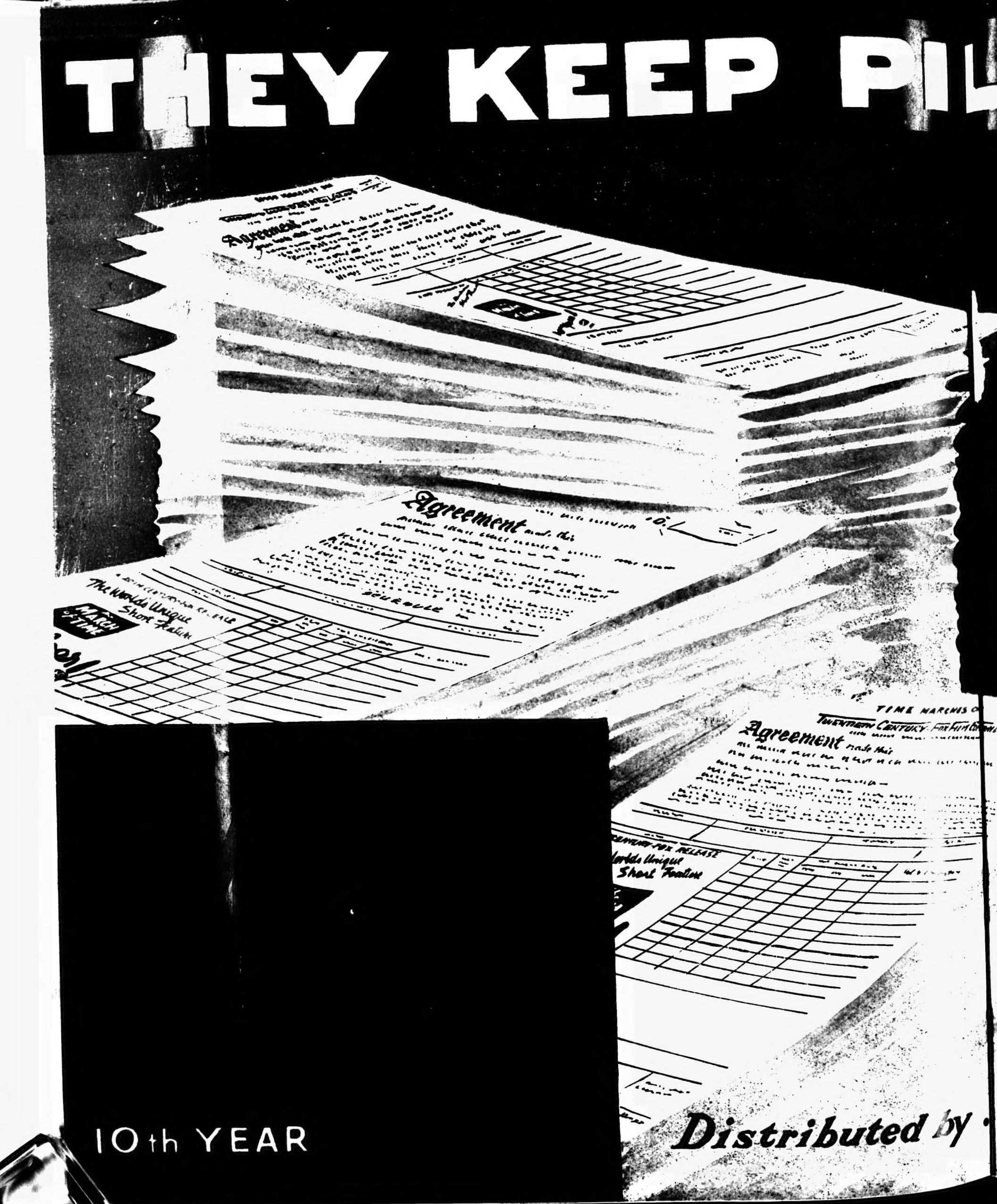
THE WORLD FAMOUS DUO-PIANISTS

TRADE SHOW
Tuesday,
August 14th,
Palace Theatre,
at 2.30

BUTCHER'S Mancunian PRODUCTION

DIRECTED BY JOHN E. BLAKELEY

THEY KEEP PIL



10th YEAR

PROFIL
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TWENTIETH CENTURY
Agreement made this
Distributed by

Announcing EQUITY'S Trade Shows for next week

MONDAY 23rd July at 2.30 p.m. G.B. Theatre Film House	**"I SEE ICE"**	**GEORGE FORMBY** Garry Marsh Kay Walsh
TUESDAY 24th July at 2.30 p.m. G.B. Theatre Film House	**"THAT'S A GOOD GIRL"**	**JACK BUCHANAN** Elsie Randolph Vera Pearce
THURSDAY 26th July at 2.30 p.m. G.B. Theatre Film House	**"QUEEN OF HEARTS"**	**GRACIE FIELDS** John Loder Fred Duprez
FRIDAY 27th July at 2.30 p.m. G.B. Theatre Film House	**"GIRLS PLEASE"**	**SIDNEY HOWARD** Jane Baxter G. Moore Marriott

EQUITY BRITISH FILMS LTD.

Managing Director: BERNARD SMITH

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Whittell Urges Exhibitors to Avoid This "Reckless Extravagant Publicity" —and Criticises the "Kine."

A WARNING to exhibitors not to succumb to the temptation to indulge in reckless and extravagant publicity was given at last week's meeting of the North Western branch, which discussed the situation arising from the anticipated increase in paper supplies.

P. F. Inkester presided at the meeting at which it was contended that much of the expenditure on advertising and exploitation incurred in times of peace and plenty had not been justified by results.

E. H. WHITTELL, who introduced the discussion, said as there was to be an increase in the amount of paper to be released to the Trade it was thought in London that before spending money on billposting, etc., exhibitors should be advised by a committee on how far they should go. This gave rise to some rather wide issues.

Good publicity material wasted or misused could be a very dangerous thing. Much money could be spent on hoardings and stunting, without producing revenue, and might, in fact, ultimately create ill-will towards a kinema if entertainment was not of the quality expected by the public.

Lack of Publicity Beneficial?

The CHAIRMAN: It was stated in London that we have not used the hoardings for five and a half years and business has increased tremendously.

P. M. HANMER: That is an extraordinary statement to make. It is obviously not true that business has improved simply because we have gone off the hoardings.

R. P. RUTHERFORD: Long before 1939 Warrington and several other towns cut out poster advertising. Business did not suffer.

P. M. HANMER remarked that in the past agreements had been reached within the N.W. branch not to take more than a certain amount of newspaper advertising space per theatre. As everybody knew, those arrangements were not always loyally observed.

Surprised by "Kine." Competition

E. H. WHITTELL: Half the money spent on the publicity we read about in the Press is just so much hooey.

We are dealing with people who are intelligent; they are not so simple-minded as they used to be. To expect patrons to be impressed or influenced to attend next week's show by seeing two dummies in an entrance hall is ridiculous. I am surprised that the KINE. WEEKLY should sponsor a competition to encourage that sort of thing.

L. EDWARDS said he found from experience that people wanting to go to a show consulted the local newspaper, which was generally kept in the home and which gave details of the local programmes.

Advertising Misfires

The CHAIRMAN: We advertise in the Press, but people still telephone to inquire what's on.

E. H. WHITTELL thought a branch subcommittee should be set up to indicate to exhibitors a rational basis for using publicity material rather than leave it to them to embark upon foolish competition, which would not produce anything for anybody but the billposters.

"I think the time is ripe for something to be done," he said, "when you have one circuit advocating an increased supply of paper. You can guess what is in their mind."

The CHAIRMAN: I disagree entirely. You cannot assume that because a circuit is asking for more paper, they intend to make a terrific splash.

Billposting Negotiations

P. M. HANMER thought that whatever was decided locally, the committee must not be stampeded because one or two exhibitors decided to "break out."

Mention was made of negotiations by a circuit with a billposting firm for the display of a certain number of six-sheet posters.

Money Well Spent

W. J. MCAREE (Birkenhead) exclaimed: I am all in favour of the downtown houses spending a lot of money on advertising. That money is well spent.

L. FANCOURT remarked on the practice of renters to book advertising sites occasionally.

E. H. WHITTELL: So long as rentals come down that should be advantageous.

Mr. Whittell intimated that he would table a notice of motion for a further discussion on the subject at the next meeting, which will be held on September 14.

Branch Views

CONCERNING film rentals, L. EDWARDS said it was his impression of the G.C. meeting that London wanted the views of the branches on the question of film hire. T. E. Robinson of Manchester and Salford branch put forward the suggestion that there should be a system of percentages. North-Western branch might give a lead.

W. J. SPEAKMAN said if any member felt he was suffering unduly by reason of rentals there was nothing to prevent him sending details to the local committee to pass on to the general secretary. There were still many exhibitors who booked films on flat, as well as on percentage, terms.

P. M. HANMER said this subject of film hire had come up every six months during the last 15 or 16 years. Several years ago the North Western suggested that a sliding scale would provide a basis for the solution of difficulties. The proposal was that the accountant for each kinema should provide a certificate of average net takings and on the strength of that, film hire should be calculated, 25 per cent., 30 per cent., 35 per cent., etc. At that time, the suggestion was laughed at; now it was revived.

Barter Arrangements "Ridiculous"

THE present method of booking films was considered by L. Edwards to be ridiculous. It had become a question of barter as between renter and exhibitor, and this was not good for anybody.

Mr. WHITTELL thought the branch was flogging a dead horse in discussing a general scheme for the adjustment of rentals.

Mr. HANMER said the film business was the only one, apart from the second-hand goods trade, where barter was the system of trading.

No resolution was moved.

Training Scheme

THE CHAIRMAN regarded with some trepidation the proposal for a training scheme for kinema employees. There must be hundreds of already trained men now serving in the Forces, for whose reinstatement allowance must be made.

Mr. HANMER said most kinemas to-day had a fair sprinkling of reasonably competent personnel. In addition to employees now in the Forces, there were thousands of men who had been trained as projectionists and who might decide to seek work in kinemas on their return to civil life. If a training scheme was started, how was it proposed to place these men?

N.A.T.K.E. and S.O. Terms

F. DONOVAN (of N.A.T.K.E.) invited the branch to negotiate Sunday opening terms for employees at Crewe, St. Helens and Southport. A copy of the agreement recently negotiated by the union with the Manchester and Salford branch was submitted.

The meeting approved the suggestion of R. P. RUTHERFORD to reply to the union that as the question of a national agreement had been raised (subject to branches having the right to be consulted on rates), the local position could be dealt with later.

Two Cities' Success

Douglass Montgomery and Rosamund John in a scene from THE WAY TO THE STARS (U.A.)

"PRESENT BOOKING METHODS ARE QUITE RIDICULOUS"

Australia Wants a Film Chief

Australia's newly formed National Film Board is seeking the services of a chief executive and a producer of experience.

It is expected that the Australian Board will function in a manner similar to the Canadian Board, and produce films dealing with rehabilitation of Service men and women, rehousing, education, social development, economics and emigration.

Alterations

Rotherham Watch Committee has sanctioned minor alterations embodying the enlargement of a pay-box and the provision of a staff room at the Regent Theatre.

They Won't Help

Repeated attempts have been made by Blackburn exhibitors to persuade the Watch Committee to allow Sunday opening, so far without success.

Now the C.O. of a military unit in the town has asked the Watch Committee to allow a theatre to open, "to afford his men relaxation and leisure" on Sundays.

The Watch Committee has again replied "No."

Dinner to Rank

Members of the B.F.P.A. will entertain their president, J. Arthur Rank, to dinner at the Dorchester Hotel on August 1, to celebrate his return from his American business trip.

WITHHELD RATES

When Douglas Corporation sued Mrs. Eunice Bowling in the Isle of Man High Court for £19 7s. 8d. for Borough and water rates in respect of the house "Slegaby," Quarter Bridge Road, Douglas, Mrs. Bowling protested against queues for the Regal kinema forming in front of her shop at Victoria Street, Douglas.

She said her income was derived from this shop and she was unable to sell the property because of the nuisance caused by queues. In a separate action she had filed proceedings claiming a remedy, and she asked that the suit now before the court be adjourned.

Deemster Farrant said there was no defence to the suit for rates, and he would be quite ready to hear the other action mentioned whenever Mrs. Bowling was ready to proceed with it.

D

Presentation to S. W. Clift, Ex-President

Record Collection follows Appeal

At the meeting of the General Council last week Capt. S. W. Clift, ex-president of the C.E.A., was presented with a canteen of cutlery in commemoration of his enthusiastic and self-sacrificing work during his period of office.

Capt. Clift subsequently gave two presentation cheques of £50 each—to the National and Birmingham C.T.B.F.s.

The presentation was made by the President (G. H. Scarborough), who said that owing to the excellence of the work Captain Clift had done for the Association and also the efficiency with which it had been executed he was sure it would come as no surprise to the members when he stated that the response to the letter sent out by Fred Prior had proved to be a record.

He was voicing the sentiments of the General Council in hoping that they would retain his services for many years to come.

Captain Clift said he was proud to feel that the presentation was a record, not because he wanted extra cash, but he had taken unto himself the feeling that it was because members were satisfied. He had travelled many thousands of miles, and every mile had been a pleasure because he was going to the centres of the industry to meet old friends and make new ones. When he looked upon the cabinet in the future it would bring many happy memories of a difficult year; many happy memories of friendships made, and it would bring one tinge of sadness and that was the reminder that his services as an officer of the C.E.A. would soon end.

There were many difficult problems before the industry, and Mr. Metcalfe had been pressing in regard to his post-war planning scheme; he (Capt. Clift) had thought it better to win the war first at that time, but now he was totally of Mr. Metcalfe's opinion that an eye ought to be kept on the difficulties that would have to be faced.

When he had been appointed to the position of President he felt he was carrying the confidence of all the exhibiting side of the industry, both circuits and independents, and on many things there was a united front, which must be retained so that all were prepared to meet whatever was coming.

NATIONAL BASIS FOR APPEALS

Effort to Rationalise Kinema Collection Policy—Branches Should be Consulted First

An attempt is to be made by the General Council to regularise collections in kinemas. A motion tabled by J. S. Dunbar, of the Scottish branch, that no charity collection be fixed during 1946 without branches first being consulted is deferred until the September meeting.

J. S. DUNBAR declared that the Scottish Branch was greatly concerned at the number of applications for permission to take collections within kinemas. The branch had no thought of debarring the trade as a whole from taking a national collection, but kinemas had done well for charity and a time had come for a line to be drawn. It was felt the General Council should not commit the trade to national collections before the branches had been consulted. Numbers of complaints had been received from patrons.

THE PRESIDENT (G. H. Scarborough) stated that his personal experience during the war was that the adoption by the Association of one fund had given great relief in Leicester because they had been able to fall back upon the policy of the Association of one national collection per annum. It would not be wise, however, to say there should be no more collections in kinemas while war lasted.

L. D. DICKSON, in seconding, pointed out that it in no wise prevented the Association from having a national collection.

Affront to a Delegate

H. ELTON could not see the difference between asking the branches for an opinion on this subject than on any other subject when brought before the General Council. He personally would be affronted if his branch took the view that on a matter of this kind, where a national collection was asked for a specific organisation once a year, he was incapable of deciding.

Coun. F. G. W. CHAMBERLAIN asked if it were referred to the branches and half were for and half against, where were you?

The GENERAL SECRETARY explained that the wording of the resolution, if reversed, would make things a little clearer. He wished to emphasise that the attitude at Head Office was that these collections made a tremendous amount of work, occupying three people for at least five months, and Head Office was not contemplating a collection or seeking to establish one for 1946 now that the Duke of Gloucester's Red Cross and St. John Fund had closed. But it was necessary to realise why a national collection had been instituted, which was so that the numerous appeals to the branches, which were the real cause of the trouble, could be declined at Head Office in a suitable manner. To clarify the position, the General Secretary thought the resolution should be sent out in the following form :—

"That the attention of the branches be directed to the growing weariness of the public to collections in kinemas, and the General Council deprecates the spread of the practice. The Council also places at the disposal of the branches or members the services of the General Secretary to decline any appeals."

Coun. H. S. GENT was interested in the General Secretary's remarks, which surely left matters where they were. The Scottish branch resolution meant the branches should be consulted before it was decided to follow a particular policy or choose a specific charity. He had heard remarks from members who were interested in Merchant Navy and similar objects; and he thought the Scottish branch wanted the branches to consider this matter before it came up for the decision of the General Council.

The General Secretary explained that the appeal for the Merchant Navy was not a national one. It had been passed by the General Council to the branches for their individual decision.

Confusion Possible

J. J. MCCRACKEN thought confusion was being created when it was stated that the choosing of a recipient of a collection should be referred to the branches, because what would happen if half a dozen or so recipients were suggested?

C. G. BERNSTEIN did not agree with the General Secretary's suggestion. He thought it would be better to say "No collections for charity shall be fixed for the year 1946 without the General Council first being consulted."

Sir ALEXANDER KING said that Mr. Fuller had provided a suggestion, and he thought they could take that back to the Scottish branch for approval and consideration and resubmit it at a later date.

Patrons Embarrassed

Coun. L. G. HILL supported Mr. Bernstein. Collections in kinemas, he said, were a strictly war time innovation; no one had taken collections in kinemas before—(interruptions of "Incorrect!")—. . . The bulk had not taken collections, and he maintained the national collection had been more of an embarrassment than a genuine desire to patrons.

Ald. G. A. W. WRIGHT stated Mr. Fuller had the perfect answer for refusing appeals, but he also agreed with Coun. Hill that one particular national collection should not be named. Members had their own local interests and charities in which their patrons were also interested, and he thought an amendment could be: "That collections for charity be not fixed for 1946 until branches had been consulted on the matter."

Matter Deferred

W. CARR was of the opinion that the question was whether or not the majority of the General Council wanted a national collection. So far as the Northern Branch was concerned, they did not want any collections.

MR. DUNBAR, having consulted his seconder, stated that they were prepared to leave the matter over until September, so that a resolution acceptable to the General Council could be submitted.

LONDON CLEARED IN MATINEE CONTROVERSY: HIRE PROBLEMS

Consideration had been given to the question of film hire remitted from the last General Council. On this matter further information was invited from the branches as to the best line of approach, with examples of the solution desired.

The problem of small exhibitors' terms was also receiving attention.

In the meantime the General Purposes Committee pointed out to any members who are in difficulties that they are welcome to send their cases, supported by full information and audited accounts, to the General Secretary, who will take up each case personally with the K.R.S.

London Absolved

A full report concerning cheap-price matinées had been received from every branch, which indicates there are very few cases of cheap-price matinées, and where they are occurring the branches concerned are taking active steps to bring these delinquents into line.

Concerning the complaint that certain kinemas in the West End of London had adopted cheap-price matinées, it had been found that such prices had been in operation for the past ten years, and that no complaint concerning them was made to the London and Home Counties branch by the kinemas that would be affected outside of the West End area.

The London branch had intimated that it raised no objection, and furthermore it did not propose to do anything in the matter. It was therefore accepted that these particular prices in the West End, as operated at present, do not come within the cheap-price matinées to which objection is raised.

The Committee, however, was satisfied that a very useful purpose had been served throughout the country by the ventilation of this matter through the General Council.

Stand-by Programmes

H. ELTON stated that his branch was perturbed at the action of the K.R.S. in withdrawing all stand-by programmes supplied to houses in isolated areas. Transport difficulties still remained, he pointed out, and the K.R.S. should be asked to rescind their decision in respect of localities where the need still existed.

It was agreed that this be done.

Juvenile Training

The President, Vice-President (F. A. Prior) and General Secretary, W. R. Fuller, were appointed to meet the N.A.T.K.E. in discussions with the Ministry of Labour on the recruitment and training of juveniles for industry.

At the outset of the meeting the PRESIDENT announced that Capt. Sir William Brass, the chairman of the British Film Institute, had been elevated to the Peerage. The General Council unanimously agreed to send congratulations from the Association.

The PRESIDENT expressed sympathy on behalf of the General Council and himself to Coun. L. G. Hill on the loss of his father.

New Members

Sixteen new members were elected.

Date of Next Meeting

It was agreed that the next meeting be held in London on September 12.

MEMBERSHIP APPLICATION STORM

Exhibitor Graduates from 16mm.—Midland Circuit Resigns—General Council Resents Threats

The admission to C.E.A. membership of a former 16 mm. kinema which had since installed 35 mm. has led to the resignation of the C. S. Joseph Circuit of nine theatres, one of which—the Haven—is situated in Stourport-on-Severn, where it is faced with the competition of a new member.

The matter was introduced to last week's meeting of the General Council by General Secretary W. R. FULLER. He read a letter from C. S. Joseph, of Birmingham, intimating that if the Woodbury kinema, Stourport - on - Severn (nominee W. H. Osborne), were admitted to membership he would withdraw his kinemas from membership.

Coun. H. P. E. MEARS advocated that the constitution of the Association be adhered to. It was laid down that membership should be determined by ballot and he contended that no deviation of procedure should be permitted in this case. The constitution should not be upset because one member had written in with threats.

Branch Procedure

B. T. DAVIS explained that the application for membership had come forward in the normal way and the delegates were prepared to vote unless objection were raised. Objection had been raised and the delegates had abstained from voting.

At the branch meeting he contended the case had been fairly put for both sides, but there were other points of view than those expressed in the letter just read.

It had been found that Mr. Joseph's manager had been kept informed by Mr. Osborne of what was happening and of the progress of this small theatre which had been showing 16-mm. films, on certain conditions arranged with Mr. Joseph, and providing free entertainment for the Forces, etc.

Mr. Joseph's own man had helped him to enlarge the kinema, and everything had been done openly. When he had installed 35-mm. equipment the K.R.S. had agreed, despite objections raised, to supply him with films. There was no reason why this man should not be admitted to membership. Mr. Joseph's intimation of resignation had not been reported prior to the Branch hearing in order that the findings should be quite impartial.

Although Mr. Davis regretted Mr. Joseph's proposed resignation, he saw no reason why it should not be accepted.

Capt. S. W. CLIFT pointed out that the voting of 8 in favour and 7 against looked very close, but the seven against were Mr. Joseph's nominees.

16-mm. Competition

A. W. GREEN inquired whether the General Council wanted 16-mm. shows to compete with the legitimate kinema. These people started off with 16 mm. and eventually started up on 35 mm., and the question was whether it was to be encouraged, considering the trouble that 16-mm. equipment had already caused the General Council.

Sir ALEXANDER KING said it was no more reprehensible to start with 16 mm. and ultimately open a good kinema than for one of the London Branch to start in the Old Kent Road and work up to control a number of important kinemas. It could not be said to a small man "because you have progressed we do not want you."

Capt. S. W. Clift, former president of the C.E.A., who received a presentation at the last meeting of the Council

J. POLLARD, in view of the explanation from the Birmingham branch, wished the matter to be treated in the same spirit, and said that the application be accepted. It should be left to Mr. Fuller to write to Mr. Joseph and request him to reconsider his decision to resign.

Threats Resented

T. S. DAWSON disliked the idea of threatening the Association, and if this kinema were properly licensed and there was nothing against it, it must be accepted. The Association was a trade union, and the General Secretary had at one time said that it was a serious matter to debar without reasonable cause a man from membership of a union to which he was entitled to belong.

It was agreed that the matter be left for ballot in the usual way and that the General Secretary write to Mr. Joseph asking for reconsideration of the matter, but if he were not prepared to do so within a reasonable time, then the General Council would be left with no other course than to accept his resignation.

[*The C. S. Joseph Circuit, of 38, John Bright Street, Birmingham, comprises nine halls in the Midland area, including the Haven Cinema at Stourport-on-Severn.* ED.]

TRADE'S £1,000,000 FOR RED CROSS—E.T. SUB-COMMITTEE IS NOW APPOINTED

THE total of the collections made in kinemas for the Red Cross and St. John appeal is expected to exceed £1,000,000, it was stated at last week's meeting of the General Council, at which G. H. Scarborough, the president, presided.

Discussions are taking place with the Inland Revenue in regard to wear and tear allowances.

Branch inquiries have revealed there was no considerable amount of price cutting as had been alleged.

When the minutes of the last meeting of the Joint Committee of the C.E.A. and K.R.S. was read, it was pointed out that confirmation had not yet been received from the K.R.S. and therefore the minutes could not be circulated until this was received.

The minutes were approved and adopted.

£1,000,000 for Red Cross

The General Secretary reported that the receipts to date for 1945 for England and Wales for the Prisoners of War Parcels Fund collections were £274,368. There was still some money to be handed over and a final figure would be given in due course. This amount, together with the sums collected in the two previous years, totalled £965,000.

Owing to VE-Day the Fund had closed at the end of June, before Scotland had made its collection, but he was glad to report that on consultation with the Scottish Branch it had been agreed to take collections in Scotland for the Scottish Red Cross General Fund, and if that were as successful as their other collections had been, the total collections for the three years would exceed £1,000,000, which would reflect great credit to the Association and to the Trade.

Approval was given to the proposed showing of a trailer advertising Mrs. Churchill's "Aid to Russia" Fund Flag Day in the autumn. There is no collection attached to this trailer.

Paper Supplies

R. H. DEWES asked that the Association should investigate rumours that extra paper supplies were likely to be available, and should make the necessary approach to the appropriate body as soon as possible to ensure a fair allocation to the industry.

It was agreed that the President and General Secretary should make the approach, accompanied by any other delegate needed.

E.T. Campaign

A full report of the L.F. and P. Committee on the Entertainment Tax was promised directly the replies from the branches on the General Election campaign had been collected.

The appointment was made of the following as a sub-committee which would deal with any matters immediately arising:

The officers: G. H. Scarborough, F. A. Prior, E. J. Hinge, Capt. S. W. Clift, and W. R. Fuller.

Coun. L. G. HILL moved that Sir Alexander King and C. P. Metcalfe be co-opted to the sub-committee, which was agreed.

Three circuit representatives and H. Newbould, F. G. W. Chamberlain, H. P. E. Mears, L. G. Hill, J. Pollard and H. Simpson.

Catering Wages

It was reported that the Catering Wages Commission was not prepared to grant the Association's request to exclude kinema cafés from Wages Boards for cafés and restaurants in kinemas run by managements.

No orders had as yet been made by the Wages Board of which notice has been given. As and when the Wages Board commences operation, so the effect of any orders issued upon the agreement between the C.E.A. and the N.A.T.K.E. will be duly brought to the notice of the Council.

Income-Tax Depreciation

A report on the deputation of the L.F. and P. Committee to the Inland Revenue was presented, and the Committee had asked for a continuation of the system of repairs and renewals in respect of soft furnishings.

It has asked for a higher rate of depreciation in respect of plant and machinery in the operating-box, on organs and in respect of seating, provided that in the last case repairs to seats are still an allowable expense. This matter will be the subject of discussion for some further time, and when these are completed a further report will be presented to the General Council.

Challenge to Wednesbury?

The refusal of the Wednesbury Council to amend the licence issued under the Sunday Entertainments Act, 1932, barring the attendance of children under the age of 15 years, whether accompanied by an adult or not, had been passed to the Association's solicitor, Norman Hart, to pursue further.

Poster Rates

A deputation of the General Purposes Committee was appointed to meet the British Poster Advertising Association that afternoon.

"Kinemas Should Not be Left to Judge"

The General Secretary reported having written to the Petty Sessional Division of Wigan with reference to the condition added to the licence that children under the age of 14 should not be allowed at second-house performances. A reply was made offering to receive a deputation, which might be unnecessary, as the condition would probably be amended to one that no child under the age of 14 be admitted to second-house performances unless accompanied by a parent or *bona-fide* adult guardian.

This matter was remitted to the North-Western branch, which agreed to accept the condition, and the matter has accordingly been disposed of.

H. ELTON expressed misgivings at the attitude taken by the branch. Steps should be taken against responsibility being placed on kinemas to judge whether a child was 14, 16, or any other age. The parent was the best judge as to what time a child should be out.

North Lincs Discusses Child Matinees

DIFFERING opinions concerning the holding of children's presentations were expressed at last week's meeting at Grimsby of the North Lincolnshire branch at which T. D. Bell presided.

C. CLOW explained the position regarding children's matinees. He said that G.-B. had applied for permission to hold special Club matinees on Saturday mornings at the Savoy, Grimsby, while he, at the Plaza, Grimsby, and A.B.C. at Ritz, Cleethorpes, were doing the same.

MR. BELL said he hoped that when they started their shows they would have proper admission prices.

MR. CLOW said that so far as he was concerned there would be no return to the "twopenny gaff" days, and he was convinced that G.-B. and A.B.C. held the same views. It was certain, he said, that in connection with prices and times the Trade as a whole would be studied.

Members expressed their objections to children ever being allowed in kinemas again unless accompanied by an adult.

One said he did not want children's matinees but if the situation needed it he would run such shows in the afternoon.

MR. CLOW, in reply to a further question, said that a child would have to be seven before being admitted to one of the proposed children's shows.

It was decided to leave the matter to the individual members.

Shows Depend on Transport

THE question of late showing was also left to the individual

Mr. Clow said that at present public transport in Grimsby ended at 10 p.m. He was sure that as soon as there was later transport the kinemas would show later.

Election Promises

Results of the branch interviews with Parliamentary candidates for the Grimsby Division were reported by Mr. Clow.

Sir Walter J. Womersley, the Conservative candidate, he said, had been of great assistance to the C.E.A. in the House of Commons; he had had a long experience of the trade, and had at all times been a good friend to the exhibitor.

Major K. G. Younger, the Labour candidate, had also assured them of his support.

Mr. Clow added that throughout the week preceding the election he had personally advised every house in his kinema of the Entertainment Tax situation, and had asked the audiences to worry the candidates about it at every meeting.

T. D. Bell, who presided, was supported by R. B. Jones, J. B. O'Keefe, J. Edmundson, G. R. Holton, Mrs. Bass, and C. Clow (hon. secretary).

Kinema Planned for Sunbury

Objection by Odeon to the plans of a proposed kinema at Laleham Road, Shepperton, has been withdrawn.

The project, sponsored by a number of local businessmen, involves the building of a kinema to seat 600 persons, which will serve a district with about 6,000 population, which hitherto has not had one.

Nigel Bruce has a narrow escape in WOMAN IN GREEN (G.F.D.), the latest Universal Sherlock Holmes thriller—reviewed in this issue

"THEY ARE HYPOCRITES ABOUT SUNDAYS"

SUNDAY kinema hours led to some very plain speaking at the Portsmouth City Council by Coun. Norman Harrison, who warned his colleagues that by making a differentiation between Sunday entertainments run by the Council and Sunday kinemas they were placing the local authority in a position which was at once untenable and not a little hypocritical.

Prior to the war Sunday hours were from 4.45 p.m., but this was altered under the emergency regulations to 2.30 p.m., closing at 10 p.m. Following representations by the local religious bodies, the Council at their previous meeting referred back a recommendation that the new opening hour should be 3 p.m., and another proposal was now brought forward by the Watch Committee that the opening hour should be 4 p.m. (starting 4.15 p.m.) to 10.30 p.m.

Coun. Harrison said although it was agreed that Sunday amusements were a distinct inducement to those children to be absent from Sunday School, he found that seven of the members who spoke so bitterly against Sunday kinemas, pretty well in general and not merely the three o'clock opening, were engaged in the formation and carrying out of Sunday activities on behalf of the Council at the same hour, and if there was anything more hypocritical than that he had yet to hear a sample.

Busy Sunday Afternoon

They ran a particularly good Sunday afternoon concert at the King's Theatre, and at the end of those concerts there were always seven or eight trolley 'buses waiting to take the people home. Also on a Sunday afternoon they would find the paddle boats busy at the Canoe Lake, a concert at the South Parade Pier (run by the Corporation), and numbers of children at the paddling pool and riding on the miniature train.

The miniature golf course and bowling greens were also fully occupied, with quite a number of small children "admiring Dad's prowess." Farther along the Front they would find the whole of Butlin's going, to the annoyance of those who wanted a quiet rest on Sunday afternoons, and "the sink of all iniquities," two fun fairs, in the town where money was squandered right and left.

The Council's Beam

"You close your eyes to them," commented Coun. Harrison, "but seem down on this question of kinemas." He hoped they would not put the local authority in such a position as that. Either they must say 3.45 p.m. was the time for the kinemas and all other activities, so that the children should be free to go to Sunday School, or else they must give the right to all to exercise their leisure in the way they thought fit.

Only five members voted for Coun. Harrison's amendment and 42 against. The hours of 4 p.m. to 10.30 p.m. were then agreed to without further division.

BALABAN FEARS DANGER OF "NATIONALISM"

AT the annual meeting of Paramount Pictures Inc., in New York, A. C. Keough, the secretary (who read Barney Balaban's speech owing to his absence in Europe), expressed fears about the possible effect on American post-war export film business by the tendency of many countries towards nationalistic control of film imports and the development of competition in film production.

At the same time, Balaban foresees the immediate possibility of increased income through probable additional revenue from certain countries whose markets have been closed by the war, and where many American films made in recent years have not been shown.

As regards the Paramount, there was an improvement in the financial position. The group had approximately $5,000,000 more cash and Government securities than is necessary to meet all current liabilities.

He also stated that in order to promote increased sales abroad and to protect their interests in foreign countries, Motion Picture Export Association had been organised by film companies. This Association had the enthusiastic support of the Motion Picture Producers and Distributors of America.

Seven out of the eight major film producing companies were represented on the Board of the new Export Association by their export managers, and places were being reserved for any others who might wish to join, Balaban explained.

The Association was expected to deal with problems of quotas, embargoes, and taxes, especially in such countries as Britain, Russia and France.

Patrons of the Odeon, Newcastle, of which R. C. Sidney Wilmot is manager, collected the record sum of £636 for the Red Cross.

EALING STUDIOS ADVERTISING

NOW that Ealing Studios' films are being distributed by Eagle-Lion a new London Office is being opened for the advertising department of Ealing studios at 31, Curzon Street, W.1. Telephone, Grosvenor 4267.

S. J. Woods is advertising manager and will deal with all publicity inquiries and matters previously dealt with by Ealing Distribution Publicity Department from Ealing House, 169, Oxford Street, W.1.

Liverpool Cinematurians Plan Charity Dance

First Liverpool kinema trade social function since VE-Day will be a dance which is being sponsored by Liverpool branch of Society of Cinematurians in aid of the C.T.B.F. and the Lord Mayor's War Fund and Joint Committee for Soviet Aid.

It will take place at Reece's Restaurant on August 31. A floor show is being arranged, and it is expected that several stars will be present.

There will be dancing from 7.30 p.m. until 1 a.m., evening dress will be optional. Harold Brooks, of Eagle Lion, is joint organiser, with B. Seligman (Anglo-American).

Tickets are £1 1s. each.

Bournemouth Corporation Accidents Prevention Committee has requested the town clerk to inquire whether those kinemas which provide children's matinées would be willing for the chairman or some other member of the committee to give a brief talk on road safety to children at such shows, and also to ask whether films on the subject could be exhibited.

AFRICAN THEATRES TO PAY 12½ PER CENT.

DIRECTORS of African Theatres have decided to raise their interim dividend from 10 per cent. to 12½ per cent.

For the past ten years they have always paid 10 per cent., with the exception of 1940, when it was reduced to 7½ per cent.

Last year the 10 per cent. interim was followed by a final of 12½ per cent., making 22½ per cent. for the year, as against 22½ per cent. for 1943, and 20 per cent. for the two preceding years.

The company, which is controlled by African Consolidated Investments Corporation, owns theatres and kinemas in Johannesburg, Pretoria, Pietermaritzburg, etc. It is also interested in Colosseum Buildings, Ltd., and controls African Consolidated Theatres.

Granville Theatre Up for Sale

On instructions of the Receiver the Granville Theatre, Walham Green, W., will be submitted to auction (unless sold privately) on September 11 by Harris and Gillow, Wardour Street.

The theatre is freehold and seats approximately 730, with large, well-equipped stage, ample dressing-room accommodation and three licensed bars. The property is at present open and running, but arrangements can be made for very early possession.

Included in the sale are two business premises with main-road frontage. Both properties are let and produce a rental of £1,660 per annum.

Particulars and Conditions of Sale can be obtained from the Auctioneer's Offices, 93-95, Wardour Street, London, W.1.

SATISFACTIONS

Majestic (Beeston), 2, Eldon Chambers, Wheeler Gate, Nottingham.—Satisfaction in full on March 31, 1945, of debenture dated December 20, 1943, and registered January 6, 1943. (Notice filed July 2, 1945.)

Alexander Korda Film Productions, Denham Laboratories, Denham.—Satisfaction in full on April 23, 1945, of charge dated October 21, 1943, and registered November 5, 1943.

Ely Cinema Co., 8, Market Street, Ely.—Satisfaction in full on May 1, 1943, of deposit deeds dated January 16, 1929, and registered January 23, 1929, to Barclays Bank.

MORTGAGES AND CHARGES

Reliance Services (Eastern Counties), London, N.W.4, cleansing contractors.—Mortgage dated June 21, 1945, to secure £1,000, charged on Market Chambers, St. Neots, Hunts. Holder: A. R. W. Robinson, Bletchley.

The Entertainment Committee of the Cinema Club is proposing to run a Dinner Dance some time in October, and preliminary arrangements are now being made.

The Post-war Reconstruction Committee of the Manchester Corporation has referred to a sub-committee a suggestion for the provision of a municipal theatre.

Cornel Wilde and Evelyn Keyes in a scene from Columbia's Technicolor, A THOUSAND AND ONE NIGHTS

DUFAY-CHROMEX EXPLAINS ITS RECONSTRUCTION SCHEME

By Our City Editor

DUFAY-CHROMEX has now issued, as promised, its accounts for the year to September 30 last. Shareholders have now to decide whether to accept the reconstruction scheme.

The company has also issued a further statement on the scheme in reply to Press criticisms.

The consolidated profit and loss account shows a trading profit of £182,695, compared with £56,256, while the net profit of Dufay-Chromex comes out at £57,719, against £23,243.

The report states that the company drew no dividend from Polyfoto (England), Ltd., for the year ended September 30 last, the profit of £64,270 of that company for that time having been wholly applied in meeting taxation and contingency provisions.

A balance of £25,000 required to complete the provision for contingencies of £50,000 has been provided out of the earnings of Dufay-Chromex.

As regards Dufay-Chromex profit of £57,719, this is to be carried to reserve account, leaving the debit balance of the previous year, amounting to £253,308 unchanged, but to be written off in accordance with the terms of the reorganisation scheme.

The company has turned part of its effort towards post-war problems.

Giant Camera

"Dufaycolor photographs of a size never before attempted for the purpose of bomber navigation courses, taken by a giant camera entirely built by your company, were manufactured in great numbers both for use here and in the United States," said chairman Sir Herbert Morgan.

Referring to developments in the kinema world, he said that there have been substantial demands for Dufaycolor from home and from abroad—"particularly for our 35 mm. cine film, which has the unique advantage of being able to be printed and developed practically anywhere in the world."

The directors assert that not only are first preference shareholders' capital rights maintained, but also their dividend rights. In fact, they suggest that their rights are actually improved.

They point out that on the question of capital and fixed dividend these are not proposed to be interfered with in any way. This they state is proved by the fact that the quotation 21s. 3d. to 23s. 9d. still rules on the Stock Exchange.

Larger Participation

The directors include a comparison of preference shareholders' revenue on the present basis, and on the basis of the scheme.

This shows that under the directors' proposals the first preference shareholders will in every case where the profits exceed £16,800 (*i.e.*, the minimum figure necessary to satisfy the first and second preference dividend) stand to receive more than they were entitled to under the existing articles of association.

NEW PRIVATE COMPANIES

Victoria Picture Palace (Littleborough).—Registered July 6. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors. The directors are: Sarah J. Fletcher, 81, Todmorden Road, Littleborough; Phyllis M. Davies and Dr. Cyril I. Davies, both of 151, Cheltenham Road, Bristol, 6. Registered office: Sale Street, Littleborough.

Sanctuaries. — Registered July 9. Capital, £100 in 100 shares of £1 each. Proprietors of clinics, hotels, cinemas. Manufacturing and retail chemists. The first directors are to be appointed by the subscribers. Solicitors: Wigram and Co., W.1.

Selective Buying in Quiet Share Markets —Some Falls

KINEMA shares seemed hardly able to make up their minds which way to go during the past week. Some looked much better, but others gave way.

In the former group, A.B.P.C. 5s. ordinary rose 6d. to 21s. 6d.; B. and D. 3d. to 22s., G.-B. 3d. to 20s., Moss Empires pref. 7½d. to 23s. 9d., Odeon ordinary 6d. to 40s. 6d., and Sound City 6 per cent. pref. 9d. to 15s. 9d.

On the other hand, Cine Television 6d. deferred shares fell back again to 8s. 3d., a loss of 9d. Madame Tussauds preferred ordinary lost a similar amount at 24s., while Stoll Theatre Corporation declined 6d. to 16s. 6d., and Twentieth Century 5s. ordinary 7½d. to 3s. 3d.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	71/-	-
Assoc. Brit. Pic. Corp. 5/- Ord.	21/6	+ -/6
,, 6% Pref.	27/1¼	+ -/1¼
,, 4½% Debs.	£107½	+ 10/-
A.P.P.H. Ord.	27/9	- -/3
Brit. & Dom. Films (12/-)	22/-	+ -/3
Brit. Lion 7½% Pref. 10/-	13/-	-
Capital Prov. News 5/- ..	5/3	-
Cine. Television Dfd. (6d.)	8/3	— -/9
Dufay-Chromex 5/- Ord.	3/10¼	+ -/1¼
Gaumont British Ord. 10/-	20/-	+ -/3
,, "A" Ord. (5/-) ..	10/1¼	-
,, 5½% 1st Pref. ..	23/3	+ -/3
,, 4½% Debs.	£104½	-
General The. Prefd. (6/8)	12/6	-
,, 6½% 1st Mort. Deb.	£105	+ £1
Kinemas (5/-) Ord. ..	8/6	-
Mde. Tussaud 1/-Def. ..	3/6	-
,, £1 Prefd. Ord. ..	24/-	- -/9
Moss Empires £1 Ord. ..	40/6	— -/3
,, £1 Cum. Pref. ..	23/9	+ -/7½
Odeon 5/- Ord.	40/6	+ -/6
,, 6% Pref.	26/1½	+ -/1½
,, 5% Debs.	£104	- -
P.C.T. 10% Cum. Pref. ..	35/4½	-
,, 7½% "A" Pref. ..	31/-	-
,, 7½% "B" Pref. ..	30/-	- -
,, Const. 7% Pref. ..	27/-	— -/3
Scophony (5/-)	5/6	—
Sound City (Films) 6% Pref.	15/9	+ -/9
Stoll Th. Corp.	16/6	— -/6
Twentieth Cent. Ord. (5/-)	3/3	— -/7½
,, 6% Pref. (10/-) ..	7/6	- -/1½
Union Cinemas 1st Pref. ..	22/-	- -/3
,, 2nd Pref.	21/7½	— -/4½

£1 shares unless otherwise stated.

Harold French.—Registered July 2. Capital, £100 in £1 shares. Theatre proprietors and producers of plays and films. The first directors are to be appointed by subscribers. Solicitors: Ralph Bond and Rutherford, Norfolk House, W.C.2. Registered office: 5-9, Quality Court, Chancery Lane, W.C.2.

Kingston Newstheatre. — Registered July 5. Capital, £1,000 in £1 shares. Proprietors of news theatres and kinemas. The first directors are to be appointed by subscribers. Solicitors: Rollit and Co., Cogan House, Bowlalley Lane, Hull. Registered office: North-Eastern Hotel, Goole.

Telefilms and Recorders (London). —Registered July 5. Capital, £5,000 in £5,000 shares of £1 each. Film producers and renters. The directors are: Patrick J. Butler, Warren Wood, Hatfield, radio broadcaster; Vaughan C. Sawyer, 34, Paul Chase, Wembley Park, engineer. Solicitors: Swepestones, E.C.2. Registered office: 2-3 Norfolk Street, W.C.2.

Ballyshannon Cinema Co. — Registered in Dublin, July 7. Capital, £10,000 in 10,000 ordinary shares of £1 each. To build a kinema at Market Street, off Back Street, Ballyshannon. The first directors are not named.

CINE

David L

IN PRODUCTION

NOEL COWARD'S

BRIEF ENCOUNTE

STARRING

CELIA JOHNSON & TREVOR HOWA

WITH

STANLEY HOLLOWA

DIRECTED BY DAVID LEAN

In charge of production Anthony Havelock-Allan Ronald Ne

G U I L D

nthony Havelock-Allan Ronald Neame

IN PREPARATION

GREAT EXPECTATIONS

BY CHARLES DICKENS

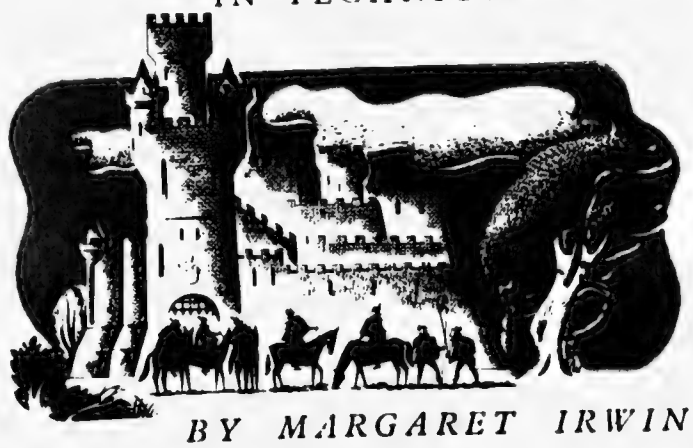
Produced by **RONALD NEAME**

Directed by **DAVID LEAN**

Executive producer
ANTHONY HAVELOCK-ALLAN

THE GAY GALLIARD

IN TECHNICOLOR



BY MARGARET IRWIN

Produced by **ANTHONY HAVELOCK-ALLAN**

Directed by **DAVID LEAN**

Executive producer
RONALD NEAME

From Our Letter Bag:—

Criticising Critics : "Reviewers at Public Shows Would Not Solve the Problem," says Producer Cecil Musk

JOS. FRIEDMAN'S suggestion that Press shows should be stopped and that critics should see pictures at ordinary public showings seems to me neither to meet the needs of the case nor to be practically effective.

It certainly does not work in the legitimate theatre! There should be some discrimination between the treatment meted out to the sheep and the goats.

It is questionable whether critics viewing a film worthy of serious criticism could give it their best attention when seeing it subject to the distractions which a member of the general public accepts as a commonplace of mass entertainment.

There is, however, a trend in film criticism which it seems desirable should be examined, and most certainly checked. It is a case for consideration by the industry as a whole.

It is probably a case for some really high-class public relations work. The difficult question would be to decide the personality or personalities most likely to be successful.

It might, however, be as simple as a little more judgment in the invitations to Press shows in respect of individual films.

CECIL MUSK.

Musk Cottage,
Sevenhills Road,
Cobham, Surrey.

"CRITIC NOT CONCERNED WITH TAKINGS"

THE lay Press critic does not view a picture with the box-office receipts in mind. These critics go to a show prepared to criticise the film purely from the standards they consider the correct ones, and even if they see a film which will flood the box office with money they cannot give a favourable opinion of it if it does not stand up to their demands of merit.

It is generally admitted, both by the lay Press itself and the Trade generally, that frequently the finest films do not react favourably with the public, and it is surely asking too much of any lay Press critic to expect them to condemn what they consider a worthwhile picture merely because the general public is unlikely to flock to see it.

It must further be remembered that the "high-brow" critic writes for a very small portion of the kinema-going public, and, therefore, their praise or condemnation is extremely unlikely to influence box-office returns one iota.

When it comes to the point, films either stand or fall on their own merits.

Although I wish it were not so, an artistic success can never be sold to the public by the praise of the better-class Sunday papers.

If it were possible to do this, then the standard of the average film would be a considerably higher one, but so far as I can see, the money-maker of to-day, in spite of improved production standards and more lavish expenditure, has not fundamentally altered from the film made a decade or so ago.

One further remark with regard to the value of the lay Press. Although the reviews given to films may not always please the renter responsible for them, the mere fact of allotting space to films in the newspapers helps to keep the public kinema-conscious, thereby increasing, albeit inadvertently, box-office returns.

B. SELIGMAN.

Craignair, Blundellsands Road
West, Liverpool 23.

In his Hollywood interview Capt. West indicated that British radio television home receivers which formerly cost 180 dollars (£45) will cost 500 dollars (£125), increased costs of material and labour being responsible.

"THE TRUE GLORY"

Warner Trade Show on July 31

Arrangements have now been completed for the concurrent opening at two West End theatres—the Warner and the Odeon—of "The True Glory," the Trade show of which is to be held at the Rialto at 10.45 a.m. on Tuesday, July 31.

This is the official chronicle of the Allied campaign on the Western Front, presented by the British and United States Governments and distributed by Warner Brothers.

The opening date is Friday, August 3. On the preceding night there will be an official performance at the Warner attended by members of the Government, heads of the Allied Forces, and other distinguished personalities.

"Grosvenor Square" is Sold in U.S.

Distribution of the Associated British production "I Lived in Grosvenor Square" in United States and Canada has been fixed by Herbert Wilcox with 20th Century-Fox.

Spyros Skouras and other 20th-Fox executives are said to be most enthusiastic over the picture.

A *Life* critic has described the film as "most wonderful film I have seen."

"Men in Her Diary"

Jon Hall and Peggy Ryan star in a new romance, MEN IN HER DIARY (G.F.D.)

"Presentation bad, but ENSA Shows have been good"

VAST numbers of men and women will be released from the Forces, and exhibitors would do well to reflect what effect live ENSA shows have on them.

Do not be misled by the many vigorous attacks that have been made against ENSA. *You hear a lot about their failures, and precious little of their successes.*

ENSA has given hundreds of thousands their first taste of high-class theatrical entertainment.

Let us consider also what the kinema has done for those on active service. In marquees and in every type of building, often under the most appalling conditions, the kinemas have operated, providing entertainment for the troops.

The cost of this entertainment to the kinema industry is something that cannot be easily assessed, but I would estimate that it has lowered the standard of appreciation and appeal of the kinema by anything between 20 and 30 per cent.

Why? Because in their boredom the troops have had little option but to go to these makeshift kinemas, and there they have grown so acustomed to shoddy presentation, with its detrimental effect upon entertainment, that they have ultimately accepted it as a criterion.

This is more fully understood and appreciated when one visits some of the kinemas taken over intact on the Continent and operated for the Forces. I must regretfully record that in far too many of these the small, casual and indifferent standard prevails, only this time quite unnecessarily.

So in conclusion I suggest that exhibitors as a whole must immediately set about the job of achieving once again and bettering wherever possible, their high pre-war standard of presentation and showmanship.

This will ensure that the ex-Servicemen and women, upon their return to "Civvy Street," are greeted, not by a continuance of war-time conditions, but are impressed by the vivid contrast between the high standard of presentation in the commercial kinema and the low standard of the Forces.

W/O. A. S. FIELDING,
R.A.F., B.L.A.

Rowland Sales Expansion

Owing to the expansion of their business, J. Rowland Sales, Ltd., the kinema and theatre estate agents, have taken over the entire top floor of Faraday House, Charing Cross Road.

Since Arthur A. Talbot, F.C.A., late of Lysons, Talbot and Haworth, chartered accountants, of 71, King Street, Manchester, joined Rowland Sales, the firm has launched out considerably.

Mr. Talbot a chartered accountant, is able to give considerable assistance to numerous clients, including the arrangement of kinema mortgages on favourable terms.

No preliminary fees are charged for surveying.

This firm is negotiating a circuit deal in connection with an important group of kinemas in the North of England.

It is expected that the necessary documents will be signed early next month.

ROSS

RCA

PATHÉ EQUIPMENT LTD.

AND

RCA PHOTOPHONE LTD.

wish to announce therefore that the sale and distribution of this famous Ross product will now be shared by them. In this way it will be possible to afford the Exhibitor not only projection and sound equipment, each the best of its kind, but the greatest possible facilities, including spare parts available throughout the country. The new arrangements will ensure that in future RCA and Pathé customers can enjoy the benefits of a planned all-in theatre service.

Issued by

Pathé Equipment Limited, 111 Wardour Street, W.1.
RCA Photophone Limited, 43 Berkeley Square, W.1.

Pitchfords 2752
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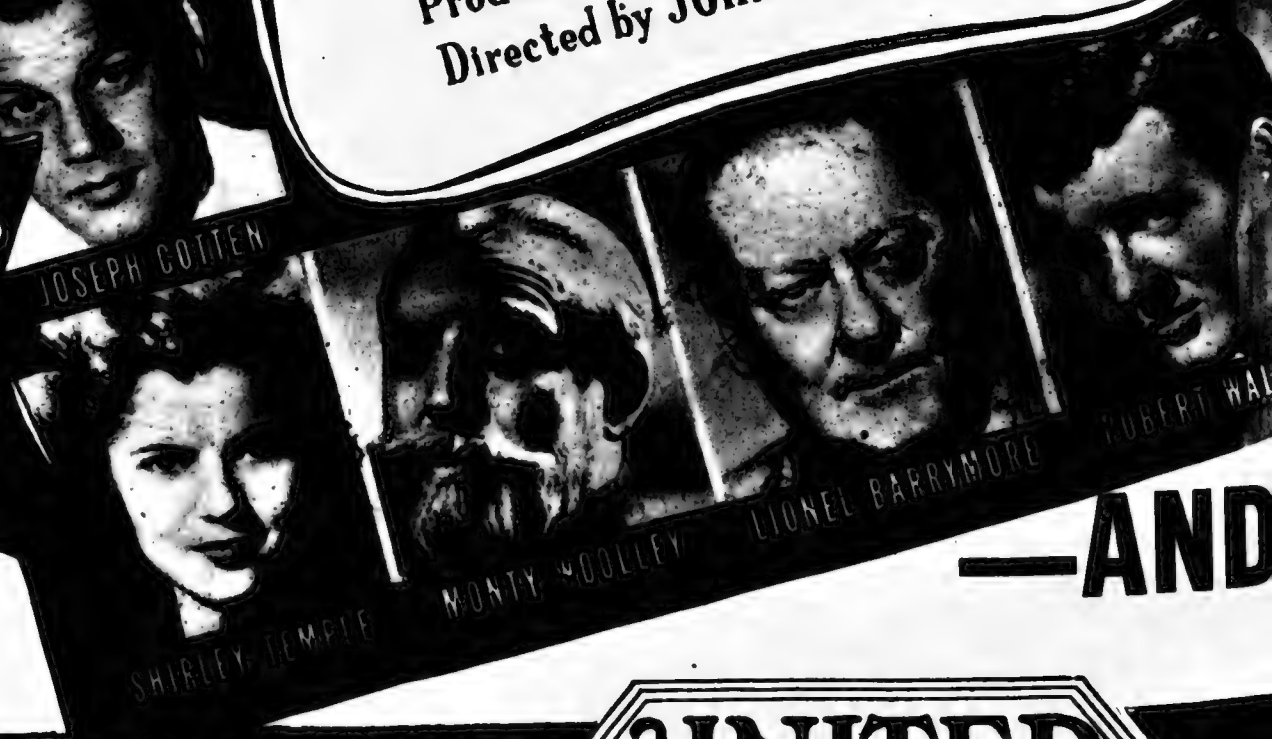
The Champion LONG RUN · EXTEND

DAVID O. SELZNICK'S
first since
"Gone With The Wind" and "Rebecca"

"SINCE YOU WENT AWAY"

Produced by DAVID O. SELZNICK
Directed by JOHN CROMWELL

THE TOP PICTURE OF THE INDUSTRY'S TOP YEAR



—AND

THE BIG ATTRACTIONS FOR 1945 ARE FROM UNITED ARTISTS

D PLAYING TIME · ATTRACTION!

14 WEEKS GAUMONT & MARBLE ARCH PAVILION LONDON ★

4 WEEKS — PICTURE HOUSE & SAVOY — GLASGOW ★

4 WEEKS GAUMONT PALACE & WEST END BIRMINGHAM ★

4 WEEKS QUEENS CINEMA & WESTGATE P. H. NEWCASTLE ★

3 WEEKS — GAUMONT THEATRE — MANCHESTER ★

2 WEEKS — TROCADERO CINEMA — LIVERPOOL ★

2 WEEKS — SCALA THEATRE — LEEDS ★

2 WEEKS — EMPIRE CINEMA — CARDIFF ★

PACITY BUSINESS EVERYWHERE !

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A technical textbook on film production and an article by the actor James Mason, to which strong objections were expressed and the possible legislation by the French Government affecting films was also discussed.

In addition, reports were made by the secretary on manpower problems following representations made to the Board of Trade.

Equipment problems and the work of various committees dealing with cameras and lighting equipment was another subject. A number of matters affecting personnel were also dealt with.

J. Arthur Rank and F. W. Baker were appointed trustees to hold the new lease of the Association's offices on its behalf. The annual general meeting was fixed for Wednesday afternoon, August 15, to be followed by the annual general meeting of the British Commonwealth Film Corporation.

The executive council of the association will also meet on this date to deal with the election of officers.

THEY DON'T LIKE QUEUES!

Guernsey Notes by 'Kine' Representative

THE popularity of Sunday shows and the unpopularity of queues for them was demonstrated last Sunday evening, when two policemen and the commissionaire were powerless to keep back the crowd that surged into the Regal to see "Little Tough Guys," a one-day showing.

*

The inhabitants of Sark now have a kinema and performances are well patronised when the island Hall is available for shows. Latest war films include the "Belsen Camp" horror film.

*

Deputy Chas. H. Cross, proprietor of the North Cinema, has presented to Guernsey's States, or local Parliament, a film of the Liberation of the island for preservation. In accepting the gift, the President commented on the interest such a film would hold for posterity.

*

Despite the difficulty other employers of labour encounter in engaging staff, there is no shortage of applicants for the job of usherette at island kinemas. One confessed that there was more "glamour at the 'flicks' than behind a counter."

G

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In addition, reports were made by the secretary on manpower problems following representations made to the Board of Trade.

Equipment problems and the work of various committees dealing with cameras and lighting equipment was another subject. A number of matters affecting personnel were also dealt with.

J. Arthur Rank and F. W. Baker were appointed trustees to hold the new lease of the Association's offices on its behalf. The annual general meeting was fixed for Wednesday afternoon, August 15, to be followed by the annual general meeting of the British Commonwealth Film Corporation.

The executive council of the association will also meet on this date to deal with the election of officers.

THEY DON'T LIKE QUEUES!

Guernsey Notes by 'Kine' Representative

THE popularity of Sunday shows and the unpopularity of queues for them was demonstrated last Sunday evening, when two policemen and the commissionaire were powerless to keep back the crowd that surged into the Regal to see "Little Tough Guys," a one-day showing.

*

The inhabitants of Sark now have a kinema and performances are well patronised when the island Hall is available for shows. Latest war films include the "Belsen Camp" horror film.

*

Deputy Chas. H. Cross, proprietor of the North Cinema, has presented to Guernsey's States, or local Parliament, a film of the Liberation of the island for preservation. In accepting the gift, the President commented on the interest such a film would hold for posterity.

*

Despite the difficulty other employers of labour encounter in engaging staff, there is no shortage of applicants for the job of usherette at island kinemas. One confessed that there was more "glamour at the 'flicks' than behind a counter."

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New Films at a Glai

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.
Blood on the Sun ... (United Artists)—American.	... 93 min. (A)	James Cagney, ... Sylvia Sidney, Robt. Armstrong.	Spectacular and exuberant spy romance set in pre-war Tokyo. Cast attractive and versatile, staging very good: fight and climax terrific.
***Calling All Stars** ... (Renown)—British.	... 78 min. (U)	Ambrose & Orchestra and all Star Variety Artistes.	Grand variety entertainment introducing popular stars from music-hall, radio and cabaret. Originally reviewed KINE, March 4, 1937.
***Gaunt Stranger, The** (Renown)—British.	... 74 min. (A)	Alexander Knox, ... Patricia Roc, ... Sonnie Hale.	Exuberant comedy crime drama adapted from Edgar Wallace's stage success "The Ringer." Originally handled by A.B.F.D. and reviewed in the KINE, November 3, 1938.
Junior Miss ... (20th Century-Fox)—American.	... 93 min. (U)	Peggy Ann Garner,... Michael Dunne, Allyn Joslyn.	Giddy and ingratiating domestic comedy brilliantly adapted from the big stage success. Peggy Ann Garner irresistible and support and detail perfect.
Treachery Within (Renown)—French.	... 93 min. (A)	Victor Francen, ... Vera Korene, Fernand Fabre.	Espionage romantic melodrama with dubbed dialogue and a Maginot line background. Original title "Double Cross in the Maginot Line"; KINE. review June 8, 1939.
Woman in Green, The (General F.D.-Universal)—American.	... 68 min. (A)	Hillary Brooke, ... Basil Rathbone, Nigel Bruce.	Highly coloured, but exciting comedy melodrama with characters borrowed from Conan Doyle's famous Sherlock Holmes stories. Acting and technical presentation good.

* British picture. † In Colour

REVIEWS FOR SHOWM

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United Artists. American (A). Directed by Frank Lloyd. Featuring James Cagney, Sylvia Sidney and Robert Armstrong. 8,476 feet. Release not fixed.

SPECTACULAR and high-spirited spy story—a romantic rough and tumble, set in pre-war Toyko and partly based on fact. It illustrates the hectic adventures of a slick, two-fisted American newspaperman who, with the help of a glamorous Eurasian, exposes the Tanaka plan for world conquest.

The tale, with all its factual base, is not particularly original or subtle. But restless, hard-hitting James Cagney, admirable as the hero, and the vigorous supporting male cast, figure in a swift succession of rousing scraps, while Sylvia Sidney, attractively dressed, is glamorous as the exotic heroine. A grand "pocket serial," it will keep action fans excited all right. Capital, star-studded thick-ear entertainment for the masses.

Story.—In the year 1928, Nick Condon, tough, go-ahead editor of an American paper published in Tokyo, becomes involved in a battle for the possession of a plan for world conquest, written by a leader of the Japanese war party. Iris Hilliard, a glamorous and courageous Eurasian, enters the fray in the interests of menaced China, but at first Nick thinks that she is one of the Jap decoys. He also suspects that she was a party to a particularly brutal murder. However, he and Iris soon find themselves on the same side. Prince Tatsugi, a dignified elder statesman, who firmly believes that Japan's future lies in peace, not in a war of aggression, guides their campaign. They have many near squeaks, but in the end the war lords are outwitted and the leader commits hara-kiri. Nick takes revenge on the secret police chief, and Jap infamy is exposed.

Acting.—James Cagney punches hard with both hands and proves himself no mean exponent of ju-jitsu as Nick, and Sylvia Sidney makes a wholly fascinating Iris. Robert Armstrong, John Emery, Jack Halloran, Frank Puglia and Hugh Ho do equally well and contrast effectively in Jap rôles.

Production.—The plot conforms closely to the pot-boiler; it is only vaguely accurate and prophetic. Its period atmosphere also carries more colour than conviction—for one thing, the gloriously garbed heroine steps straight from the fashion magazines. Yet, in spite of the fact that it employs many kinema cliches and occasionally prolongs the breathing spaces between its big thrills with heavy dialogue, it stands out as a rousing and showmanlike opportunity for wholesome blood and thunder. Its ringside seat to exciting preliminaries and a marvellous culminating scrap is grand money's worth. More's the pity its "A" certificate prevents children from enjoying the gory fun.

Points of Appeal.—Colourful, intriguing and exciting story, versatile and attractive cast, spectacular thrills, big climax, provocative title and star values.

The Woman in Green

General F.D. (Universal). American (A). Directed by Roy William Neill. Featuring Hillary Brooke, Basil Rathbone and Nigel Bruce. 6,094 feet. Released August 20, 1945.

HIGHLY coloured comedy crime melodrama, with characters borrowed from Sherlock Holmes, describing an entirely new battle of wits between the famous sleuth and his arch-enemy, Professor Moriarty. The plot lacks Doyle's touch—to put it mildly—but first-rate performances by the cast, most of whom are British, and the effective London atmosphere combine to give dignity and grip to the fabulous hokum. Spurious Conan Doyle, in short, but good fun and a good thrill. There are stars, title and series values to be considered, too. Attractive general "programmer."

Story.—Sherlock Holmes is called in by Scotland Yard to solve a series of baffling "finger murders." In every case the right forefinger of the victims, always young women, had been hacked off. Holmes guesses that a blackmail ring, headed by Professor Moriarty,

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Blood on the Sun (United Artists)—American.	93 min. (A)	James Cagney, Sylvia Sidney, Robt. Armstrong.	Spectacular and exuberant spy romance, set in pre-war Tokyo. Cast attractive and versatile, staging very good: fights and climax terrific.	Capital thick-ear for the masses. Should not harm youngsters.
*Calling All Stars (Renown)—British.	78 min. (U)	Ambrose & Orchestra and all Star Variety Artistes.	Grand variety entertainment introducing popular stars from music-hall, radio and cabaret. Originally reviewed KINE, March 4, 1937.	Bright and timely reissue for all classes. Great for the family.
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Junior Miss (20th Century-Fox)—American.	93 min. (U)	Peggy Ann Garner, Michael Dunne, Allyn Joslyn.	Giddy and ingratiating domestic comedy brilliantly adapted from the big stage success. Peggy Ann Garner irresistible and support and detail perfect.	Excellent general booking. Great for the family.
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Acting.—Basil Rathbone, complete with stalking cap and cape and violin, excels in the made-to measure rôle of Sherlock Holmes; Henry Daniell is equally effective as the suave and sinister Moriarty; Nigel Bruce is a friendly and amusing Dr. Watson, and Hillary Brooke has poise as the attractive, though homicidal, Lydia.

Production.—The story is complicated and schoolboyish, but the polished cast makes the grisly theme seem real. The amiable blundering of Dr. Watson is always good for a laugh. The homely London atmosphere is faultless apart from a few breezy solecisms and an original way of spelling Edgware Road. Lastly, there is the spectacular scrap between Holmes and Moriarty. This is great stuff. The film is synthetic, but nevertheless exciting, and the Doyle characters are delightful. The photography is, needless to say, first class.

Points of Appeal.—Exciting story, polished cast, effective atmosphere, realistic thrills. Title, star and series values.

Junior Miss

Twentieth Century-Fox. American (U). Directed by George Seaton. Featuring Peggy Ann Garner, Michael Dunne and Allyn Joslyn. 8,308 feet. Release not fixed.

GIDDY and charming domestic comedy, cleverly adapted from a big Broadway and West End stage success. It describes how the lively imagination of a high spirited "'teenage" girl very nearly ruins her lawyer father's

Continued on page 39

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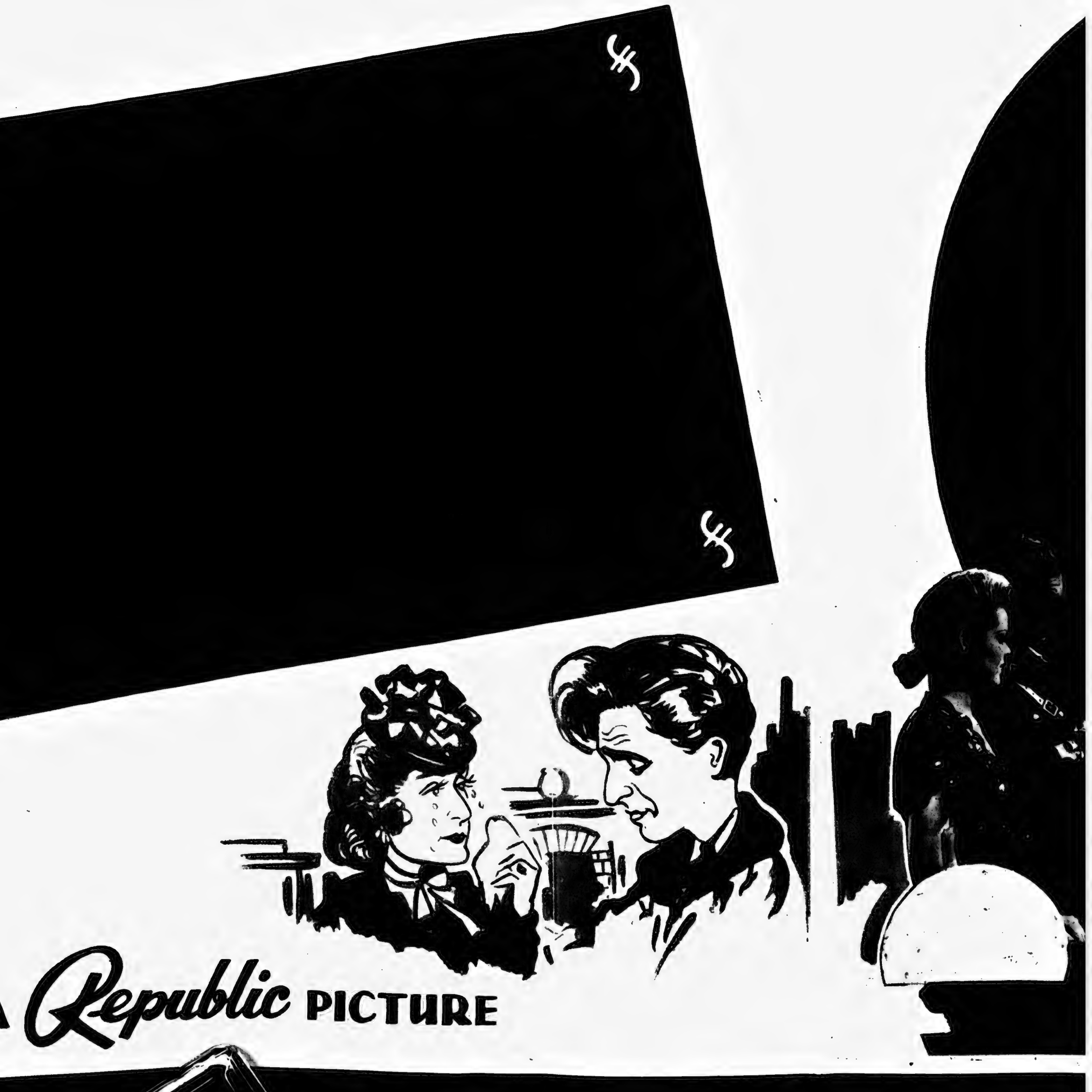
KINEMATOGRAPH WEEKLY



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REPUBLIC PICTURES CORPORATION
1935 10th ANNIVERSARY 1945

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1935 10th ANNIVERSARY 1945

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Dale EVANS

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AUG. 1st

STUDIO ONE

11 A.M.

BRITISH LION
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A Sporting Chance

A Republic PICTURE

featuring

JANE RANDOLPH

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TRADE SHOW
JULY 30th
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TRADE SHOW
FRIDAY, JULY 27th
RIALTO, 11 A.M.
PICTURE

ROY ROGERS with TRIGGER

BELLS of ROSARITA

featuring

GEORGE "GABBY" HAYES
DALE EVANS

Bob Nolan and the Sons of the Pioneers

Plus
REPUBLIC'S MUSICAL WESTERN GUEST STARS
WILD BILL ELLIOTT
ALLAN LANE
DONALD BARRY
ROBERT LIVINGSTON
CARSON SUNSET

REPUBLIC PICTURES

BRITISH LION PRESENTS

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A Republic PICTURE

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TRADE SHOW
THURSDAY, JULY 26th
RIALTO • 11 a.m.

REPUBLIC PICTURES

REVIEWS—continued from page 27

career. The plot, which has ingenuity and novelty values, as well as warmth and wit, is delightfully handled by Peggy Ann Garner, one of the screen's most brilliant and likeable youngsters, and the supporting players. Excellent general booking, a box-office treat for young and old alike.

Story.—Harry Graves, a lawyer, hopes that his boss will eventually offer him a partnership. Harry has a likeable and sympathetic wife, Grace, and two "'teen-age" daughters, Lois and Judy. His boss has one daughter, an eligible girl named Ellen. Willis, Grace's black sheep brother, turns up unexpectedly —he has been curing himself of drink—and Judy gets the idea that he has been in prison. While under this wild misapprehension, Judy very nearly ruins a romance which has rapidly developed between her Uncle Willis and Ellen and her father's dreams of a partnership, but matters are cleared up in the end.

Acting.—Peggy Ann Garner is marvellously cast as Judy. She is every inch the bossy yet likeable, mischievous yet big-hearted "junior miss." There are innumerable laughs and many tender moments in her delightful handling of this bundle of exciting contradictions. Mona Freeman also has her moments as Lois, and Faye Marlowe is a charming Ellen. Allyn Joslyn, Michael Dunne, Sylvia Field and John Alexander distinguish themselves.

Production.—The picture gets away to a flying start, and as the young heroine's imagination is allowed greater and greater play, so the natural and amusing complications effectively pile up. Contrast is, in fact, the essence of the cleverly written dialogue. "Junior Miss" deserves to be a universal smash hit.

Points of Appeal.—Witty, friendly and human story, likeable and natural characterisation, clever dialogue, flawless atmosphere, irresistible feminine interest and good title.

Reissues of the Week

Calling all Stars

Renown. British (U). Directed by Herbert Smith. Featuring Ambrose and his Orchestra and All-Star Variety. 7,100 feet. Release not fixed.

HERE we have an attractive and lavishly mounted British musical revue featuring Ambrose and his Orchestra, Flotsam and Jetsam, Evelyn Dall, Turner Layton, Max Bacon, Larry Adler, Carroll Gibbons, The Nicholas Brothers, Revnell and West, Eugene Pini and his Orchestra, and a crowd of other stage, radio and cabaret favourites.

It was particularly well received when originally Trade shown by British Lion and very favourably reviewed in the KINE. of March 4, 1937. Seen for the second time, it retains its pep, gaiety and freshness. Its stars, too, continue to top the bill. Bright and timely re-issue for all classes.

Points of Appeal.—Galaxy of stars, excellent technical presentation and big exploitation values.

The Gaunt Stranger

Renown. British (A). Directed by Walter Forde. Featuring Alexander Knox, Patricia Roc and Sonnie Hale 6,631 feet. Release not fixed.

HIGH spirited British comedy crime melodrama, smoothly and slickly adapted from "The Ringer," one of Edgar Wallace's most successful plays.

Originally handled by A.B.F.D. and reviewed in the KINE. of November 3, 1938, it no longer counts for quota, but its many laughable and thrilling situations are as good as new.

Its star values are even better, for since its initial release one of its leading players, Canadian-born Alexander Knox, has achieved international fame by his performance in "Wilson."

The big addition to its already considerable exploitation and selling angles alone justifies its revival. Capital re-issue, an obvious money spinner for the astute industrial showman.

Points of Appeal.—Popularity of thrillers and exceptional star, author and title values.

Treachery Within

Renown. French (A). Directed by Felix Granders. Featuring Victor Francen, Vera Korene and Fernand Fabre. 8,436 feet. Release not fixed.

ROMANTIC spy melodrama, with a Maginot Line background, first reviewed in the KINE. of March 17, 1938, as a purely French film. Its title then was "Double Crime Sur La Ligne Maginot."

It was shown again a year later, this time with dubbed dialogue, by United Artists, and reviewed for the second time in the KINE. issue of June 8, 1939.

Its revised title was "Double Crime in the Maginot Line." On this occasion we said: "The superimposed talk is a brilliant technical achievement, but the play itself is somewhat ponderous. Unusual locale and a good title are, however, considerable assets and these, properly exploited, should enable it to reap no mean reward at the popular and provincial box-office."

The title has been changed once more, it is now "Treachery Within," but what we said in 1939 still applies. Out-of-the-rut revival for the masses.

Points of Appeal.—Title, penultimate thrills and unusual atmosphere.

"Renters Should Help Reports"

NORTHERN branch members, at their July meeting, were given figures to show that only a small number of exhibitors had completed their film damage reports. They were warned again that the form should be completed and sent to the renters for every film.

Fred Jordan felt that many managers were still unaware of the implication. They did not understand that a report was required even if the condition of the film was satisfactory.

Tom Scott said: "It seems obvious that the exhibitors themselves are largely responsible for the failure to check damage."

Stanley Gibson and others, however, suggested that the renters could help matters by acknowledging reports. Few people would continue to make reports unless given evidence that action was being taken.

Concerning charity collections, the secretary said that had other branches adopted the system of the Northern Branch members might not now have to worry so much.

"We have," he said, "resisted the importunities of a great number of well-meaning people. As a result our members are spared much of the embarrassment which others are now suffering."

The chairman and others felt that the M.O.I. propaganda films and flashes were now a waste of film, and it was time they should be discontinued.

Stronger B.o.T. Action Needed

(Continued from p. 3)

when prospects were held out that a certain amount of de-requisitioning would be arranged within a few months.

But other departments of the Government which were occupying the studios found excuse after excuse for delaying the entry of the original occupants, with the result that while parts of studio premises have been released—as at Elstree—servicing departments are still occupied. Denham again is out of action—while a dispute is ranging regarding the responsibility for the damage to the floor through heavy storage.

The whole industry should press in every direction for a fuller recognition of its importance to the national reconstruction, and the time is now when a new Government is setting about its post-war reconstruction.

If this is not done, Government officialdom will become deeper entrenched and the film production business remain the poor relation of other industries which because of being established earlier have secured a more imposing place.

Jack H. Skirball's "The Fifth Chair" (U.A.), following its successful season at the London Pavilion, has now started its provincial release with a good send-off at the Gaiety, Manchester.

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James Mason, Now in Paris, Will Not Go to Hollywood, but Will Make Films in This Country Instead, says Manager

A.C.T. HAS PROTESTED AT ACTOR'S REMARKS IN MAGAZINE

By KINE. Studio Correspondent

JAMES MASON, who, it was widely reported last week, intended to go to Hollywood to make pictures, has stated that he particularly wants to stay in Britain to make films.

He has, in fact, signed no contract for making films in America, his manager told the KINE. yesterday.

Mason has been in Europe for some weeks, during part of a tour to entertain the Services. He is now in Paris.

Meanwhile the Association of Cine Technicians has been protesting about an article, signed by Mason, which appeared in *Summer Pie* (June, 1945) in which he has launched a biting attack on British films.

A letter, signed by Anthony Asquith for the Feature Directors' Section of A.C.T., reads:—

"We think it a little unfortunate that someone of your standing, who, we are sure you would admit, owes something to the efforts of British technicians, should give such an unfair and misleading impression of the British industry. Your article might do great harm in America."

The letter concludes by emphasising that British technicians have been proud to work on the majority of wartime products.

"Glamour"

James Mason's *Summer Pie* article (June, 1945) was called "Glamour."

He sets out to define the word.

Since he became an actor, he states that he can find little glamour in British pictures, because he knows what has happened to every bit of celluloid. He continues:—

"I know, it may be, that everyone concerned in the making of the picture hated his work, and the only reason the darned thing was made at all is that someone way back having paid £10,000 for the story and a further £20,000 on shooting long shots and back projection plates, the head of the company decided that as a plain statement of loss this sum would look rather ugly on the books and the shareholders might ask embarrassing questions."

MICHAEL RENNIE GOES NORTH

Michael Rennie, Gainsborough's star, was welcomed by exhibitors when he made a personal appearance at the Winter Gardens, Blackpool, on July 11, at the trade showing of "I'll Be Your Sweetheart," in which he plays opposite Margaret Lockwood.

He was introduced from the stage by Tom Burdon, Gainsborough publicity director, and later was guest at a lunch given by G.F.D. to members of the trade.

SIX PLANE LIGHTING USED FOR "MEN OF TWO WORLDS" BOMA SCENE

Filming from a Variety of Angles

SOME interesting camera work was the result of last week's shooting on "Men of Two Worlds," the Two Cities' Technicolor production at Denham.

The action takes place in the first floor of the Boma and living rooms of the District Commissioner (Eric Portman), situated in the foothills of Mount Kilimanjaro and, through the large windows, on three sides of the set, can be seen the distant foothills and sky.

This, combined with the intricate lighting of the interior of the Boma, necessitated six planes to be lit: the foreground, the large ceiling piece in the main room, the ceiling piece over the verandah, the mountain cut-out, the sky backing and the action.

The whole of this sequence was shot in one direction first and then in reverse, making a total of about twenty scenes to be recorded from diametrically opposite angles. The care which had to be taken to ensure that all the furniture was in exactly the same position and yet allowed for the camera to track took some time to work out.

Maurice Elvey has set himself the task of shooting this realistic story of human conflict without tricks.

"BRIEF ENCOUNTER" ON LOCATION

A location sequence was taken in Regent's Park, London, for the Noel Coward-Cineguild production, BRIEF ENCOUNTER

COLUMBIA STARTS QUEST FOR AUTHORS

Columbia, in association with the two publishers, George C. Harrap, London, and the Crowell Company, New York, is offering £15,000 in conjunction with a competition for the best book, fiction or non-fiction, to be written by a Service or ex-Service man or woman.

In this way, both Columbia and the publishers hope to find useful new material.

Prize for the winning MSS. is £1,500, plus £500 as an option on the film rights. Book royalties are in addition to these sums. If Columbia takes up its option, which has a time limit of 30 days, it will pay a further sum of £2,500, increased by a further £1,000 if the book is chosen as a Book of the Month Club or Literary Guild choice in America.

After a sale of 10,000 copies, Columbia will pay a royalty of 1s. a copy, but with the proviso that the total sum shall not exceed £15,000, excluding the prize money.

There is no limit to the amount which the author may realise from the ordinary book royalties.

"CARAVAN" INTERIORS STARTED THIS WEEK

Casting Almost Completed

EXECUTIVE producer Maurice Ostrer began production at Shepherd's Bush on Monday on the new Gainsborough film "Caravan," adapted from Lady Eleanor Smith's novel by Roland Pertwee. Harold Huth is producing, with Arthur Crabtree directing. Stewart Granger, Anne Crawford and Jean Kentare the stars.

The settings for the film are being designed by John Bryan, who has switched from the seventeenth century period of the now almost completed "The Wicked Lady," to the 1840's and the Spanish architecture which forms the background to the greater part of "Caravan."

Further casting is in progress.

The unit working on "Caravan" includes production supervisor Albert Fennell; production manager, Arthur Alcot; camera Stephan Dade; art director, John Bryan; dress designing, Elizabeth Haffenden; editor, C. Knott; stills, make-up, W. Partleton; E. Reed; recordist, L. Hammond; Boyle; 1st assistant director, W. 2nd assistant director, D. Rose; camera operator, Harry Rose; continuity, Ann Besserman; hairdressing, Biddy Chrystal; property master, Jack Ramsay, and floor electrician, C. Hillyer.

Kent branch C.E.A. meets tomorrow at the Pavilion, Ramsgate, under its chairman, R. V. Crow, to members of the Trade.

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Hardwicke and Cooper Go Back to Hollywood

Two Cities' "Carnival" is Well Ahead

SIR Cedric Hardwicke and Gladys Cooper have completed their scenes on the Two Cities' production of Stefan Zweig's "Beware of Pity" which Maurice Elvey is directing at Islington, and both are returning by air to Hollywood to complete their existing contracts.

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Charles' model, Lucille (Joan Seton), is believed by Dr. Krasner to be a natural medium and, although warned of great danger, decides to take part in a seance to help Charles.

Frederick Valk plays Dr. Krasner and Sybilla Binder the professional medium.

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Among those on call were Derrick de Marney, Joan Seton, Joan Greenwood, Beresford Egan and Rachel Brodbar in her first film part since her release from the WAAF after completing four years' service.

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In addition to the three stars already announced—David Farrar, Bobby Howes and Barbara Mullen—the fourth has been chosen. She is Patricia Burke.

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The Mayor of Camberwell, Robertson Hare and E. McQuaid, club controller, will attend.

James Mason, Now in Paris, Will Not Go to Hollywood, but Will Make Films in This Country Instead, says Manager

A.C.T. HAS PROTESTED AT ACTOR'S REMARKS IN MAGAZINE

By KINE. Studio Correspondent

JAMES MASON, who, it was widely reported last week, intended to go to Hollywood to make pictures, has stated that he particularly wants to stay in Britain to make films.

He has, in fact, signed no contract for making films in America, his manager told the KINE. yesterday.

Mason has been in Europe for some weeks, during part of a tour to entertain the Services. He is now in Paris.

Meanwhile the Association of Cine Technicians has been protesting about an article, signed by Mason, which appeared in *Summer Pie* (June, 1945) in which he has launched a biting attack on British films.

A letter, signed by Anthony Asquith for the Feature Directors' Section of A.C.T., reads:—

"We think it a little unfortunate that someone of your standing, who, we are sure you would admit, owes something to the efforts of British technicians, should give such an unfair and misleading impression of the British industry. Your article might do great harm in America."

The letter concludes by emphasising that British technicians have been proud to work on the majority of wartime products.

"Glamour"

James Mason's *Summer Pie* article (June, 1945) was called "Glamour."

He sets out to define the word.

Since he became an actor, he states that he can find little glamour in British pictures, because he knows what has happened to every bit of celluloid. He continues:—

"I know, it may be, that everyone concerned in the making of the picture hated his work, and the only reason the darned thing was made at all is that someone way back having paid £10,000 for the story and a further £20,000 on shooting long shots and back projection plates, the head of the company decided that as a plain statement of loss this sum would look rather ugly on the books and the shareholders might ask embarrassing questions."

MICHAEL RENNIE GOES NORTH

Michael Rennie, Gainsborough's star, was welcomed by exhibitors when he made a personal appearance at the Winter Gardens, Blackpool, on July 11, at the trade showing of "I'll Be Your Sweetheart," in which he plays opposite Margaret Lockwood.

He was introduced from the stage by Tom Burdon, Gainsborough publicity director, and later was guest at a lunch given by G.F.D. to members of the trade.

SIX PLANE LIGHTING USED FOR "MEN OF TWO WORLDS" BOMA SCENE

Filming from a Variety of Angles

SOME interesting camera work was the result of last week's shooting on "Men of Two Worlds," the Two Cities' Technicolor production at Denham.

The action takes place in the first floor of the Boma and living rooms of the District Commissioner (Eric Portman), situated in the foothills of Mount Kilimanjaro and, through the large windows, on three sides of the set, can be seen the distant foothills and sky.

This, combined with the intricate lighting of the interior of the Boma, necessitated six planes to be lit: the foreground, the large ceiling piece in the main room, the ceiling piece over the verandah, the mountain cut-out, the sky backing and the action.

The whole of this sequence was shot in one direction first and then in reverse, making a total of about twenty scenes to be recorded from diametrically opposite angles. The care which had to be taken to ensure that all the furniture was in exactly the same position and yet allowed for the camera to track took some time to work out.

Maurice Elvey has set himself the task of shooting this realistic story of human conflict without tricks.

"BRIEF ENCOUNTER" ON LOCATION

A location sequence was taken in Regent's Park, London, for the Noel Coward-Cineguild production, BRIEF ENCOUNTER

COLUMBIA STARTS QUEST FOR AUTHORS

Columbia, in association with the two publishers, George C. Harrap, London, and the Crowell Company, New York, is offering £15,000 in conjunction with a competition for the best book, fiction or non-fiction, to be written by a Service or ex-Service man or woman.

In this way, both Columbia and the publishers hope to find useful new material.

Prize for the winning MSS. is £1,500, plus £500 as an option on the film rights. Book royalties are in addition to these sums. If Columbia takes up its option, which has a time limit of 30 days, it will pay a further sum of £2,500, increased by a further £1,000 if the book is chosen as a Book of the Month Club or Literary Guild choice in America.

After a sale of 10,000 copies, Columbia will pay a royalty of 1s. a copy, but with the proviso that the total sum shall not exceed £15,000, excluding the prize money.

There is no limit to the amount which the author may realise from the ordinary book royalties.

"CARAVAN" INTERIORS STARTED THIS WEEK

Casting Almost Completed

EXECUTIVE producer Maurice Ostrer began production at Shepherd's Bush on Monday on the new Gainsborough film "Caravan," adapted from Lady Eleanor Smith's novel by Roland Pertwee. Harold Huth is producing, with Arthur Crabtree directing. Stewart Granger, Anne Crawford and Jean Kentare the stars.

The settings for the film are being designed by John Bryan, who has switched from the seventeenth century period of the now almost completed "The Wicked Lady," to the 1840's and the Spanish architecture which forms the background to the greater part of "Caravan."

Further casting is in progress.

The unit working on "Caravan" includes production supervisor Albert Fennell; production manager, Arthur Alcot; camera Stephan Dade; art director, John Bryan; dress designing, Elizabeth Haffenden; editor, C. Knott; make-up, W. Partleton; stills, E. Reed; recordist, L. Hammond; 1st assistant director, W. Boyle; 2nd assistant director, D. Rose; camera operator, Harry Rose; continuity, Ann Besserman; hairdressing, Biddy Chrystal; property master, Jack Ramsay, and floor electrician, C. Hillyer.

Kent branch C.E.A. meets tomorrow at the Pavilion, Ramsgate, under its chairman, R. V. Crow. to members of the Trade.

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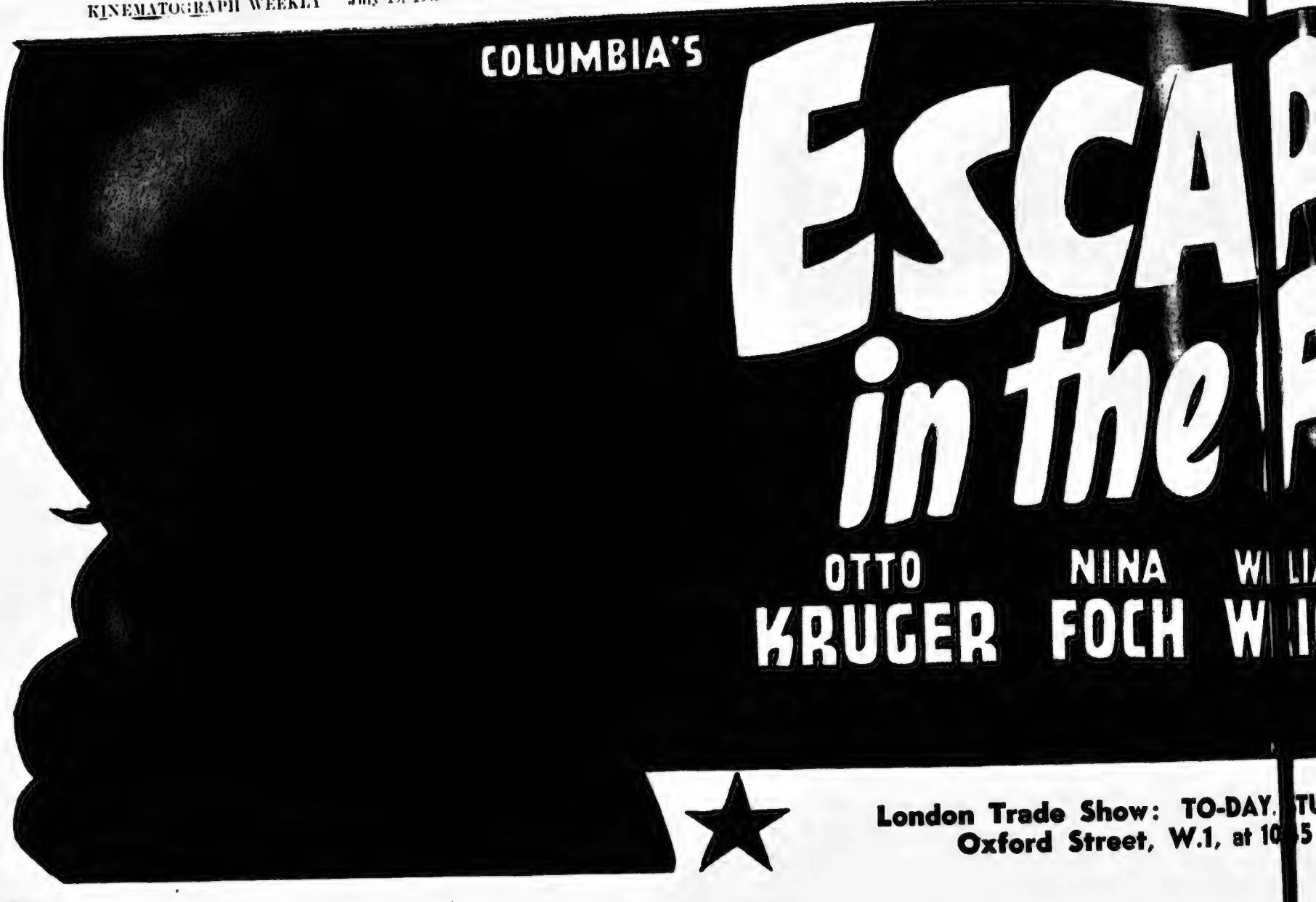
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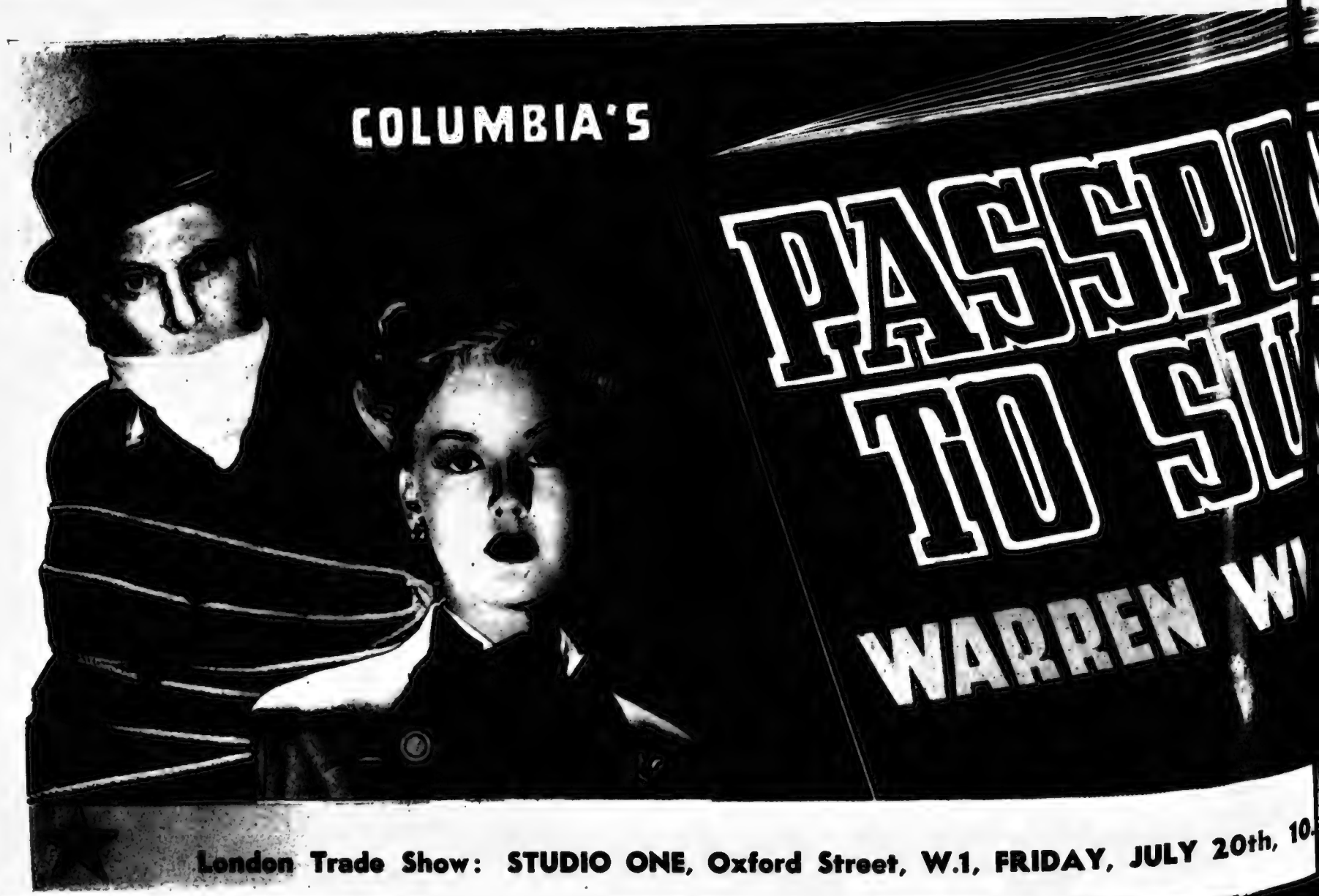
Oxford Street, W.1, at 10


COLUMBIA'S
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London Trade Show: STUDIO ONE, Oxford Street, W.1, FRIDAY, JULY 20th, 10.

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FOG

WILLIAM
WRIGHT

DARING
ESCAPE
ENTERTAINMENT!

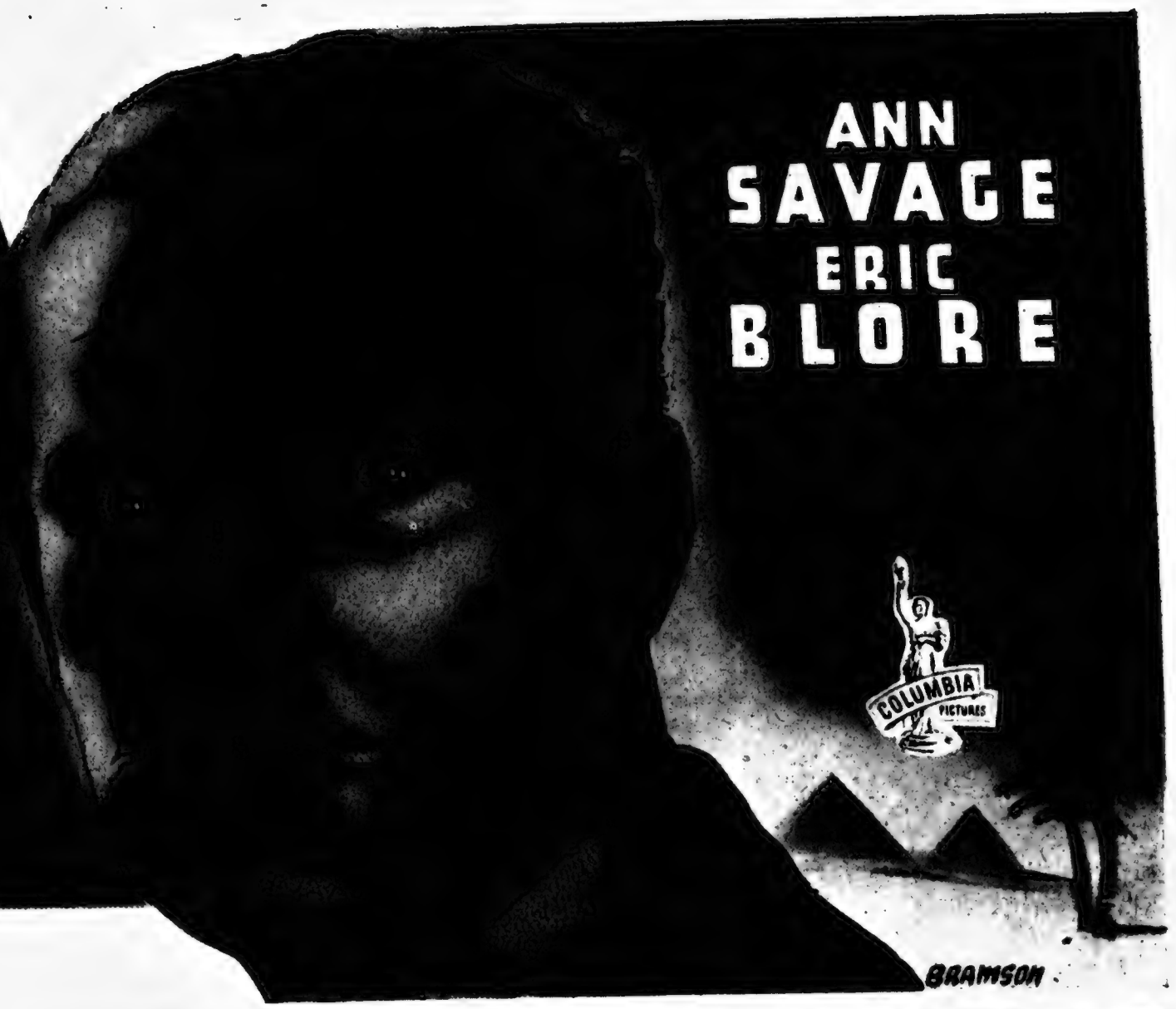
COLUMBIA PICTURES

TO-DAY, STUDIO ONE
7.1, at 10:45 a.m

PORT
BUEZ

WILLIAM

ANN
SAVAGE
ERIC
BLORE



COLUMBIA PICTURES

BRAMSON

20th, 10:45 a.m.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period May 22, 1945, to June 15, 1945. Films, the names of which appear in italics, are parts of a series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH				
MAY 22.				
New Pathe Pictorial Nos. 27/39 (Series)—				
New Pathe Pictorial No. 34	Pathe	Pathe	Br./R. 8266	828
New Pathe Pictorial No. 35	,,	,,	897 Br./R. 8267	
The Pest	G.F.D.	G.B. Instructional.	1,257 Br./R. 8270	
Fresh as a Daisy	,,	,,	1,440 Br./R. 8271	
Strife in the Hedgerows	,,	,,	1,421 Br./R. 8272	
MAY 29.				
The Incompleat Angler	Warner Bros.	Associated Independent Producers.	1,462 Br./R. 8203	
MAY 31.				
The Nine Hundred	Butcher's	Ministry of Information.	1,758 Br./E. 8294	
Sports Day	G.F.D.	B.-B. Instructional.	2,162 Br./R. 8296	
JUNE 1.				
Robby Finds a Gun	,,	,,	806 Br./R. 8297	
Our Club Magazine No. 1 Watch Your Step	,,	,,	857 Br./R. 8298	
Our Club Magazine No. 2— Okapi	,,	,,	849 Br./R. 8299	
Our Club Magazine No. 3— The Toymakers	,,	,,	908 Br./R. 8300	
Men of the Seashore	RKO-Radio	British Foundation.	1,717 Br./R. 8301	
JUNE 4.				
New Pathe Pictorial Nos. 27/39 (series):—				
New Pathe Pictorial No. 36.	Pathe Pictures	Pathe Pictures	793 Br./R. 8312	
New Pathe Pictorial No. 37.	,,	,,	826 Br./R. 8313	
JUNE 5.				
Report from Burma	N.S.S. Productions.	Films Division, Ministry of Information.	1,200 Br./E. 8324	
JUNE 7.				
The Man With the Magnetic Eyes.	British Foundation.	British Foundation.	4,696 Br./E. 8325	
JUNE 8.				
Rope	M-G-M	,,	1,806 Br./R. 8333	
Hand in Glove	,,	,,	1,345 Br./R. 8334	
Battledress	,,	Verity Films	966 Br./R. 8335	
Australia is Like This	,,	Australian News and Information Bureau.	1,768 Br./E. 8336	
Island Target	,,	,,	1,714 Br./E. 8337	
JUNE 9.				
Camera Reflections	Ambassador	Ariston Films	3,450 Br./E. 8338	
JUNE 11.				
Boat Hiking	M-G-M	Associated Independent Producers of Great Britain.	1,598 Br./R. 8341	
Fragments of France	,,	British Foundation.	1,581 Br./R. 8342	
JUNE 12.				
Land of the Springbok	Ambassador	Union of South Africa and Featurettes, Ltd.	3,305 Br./E. 8351	
King of the Forest	G.F.D.	G.-B. Instructional.	1,356 Br./R. 8352	
JUNE 15.				
New Pathe Pictorial Nos. 27/39 (Series)—				
New Pathe Pictorail No. 38	Pathe	Pathe Pictures	Br./R. 8361	815
FOREIGN				
MAY 24.				
Scared Stiff	Paramount	Paramount International.	5,889	F. 8268
The Affairs of Susan	,,	,,	9,898	F. 8269
MAY 28.				
The Master Race	RKO-Radio	RKO-Radio	9,144	F. 8273
Flicker Flashbacks—				
No. 1 (2nd Series	,,	Pathe News	929	F. 8274
No. 2 (2nd Series)	,,	,,	902	F. 8275
Ski Chase	,,	,,	730	F. 8276
Harness Racers	,,	,,	739	F. 8277
Saddle Starlets	,,	,,	756	F. 8278
He Forgot to Remember	,,	RKO-Radio	1,580	F. 8279
MAY 29.				
Valley of the Tennessee	Warner Bros.	Unites States Office of War Information.	2,571	F. 8280
Ted Weems and Merchant Marine Band.	Warner Bros.	Warner Bros.	961	F. 8281
Tropical Sportland	,,	,,	818	F. 8282
Daffy's Southern Exposure.	,,	,,	675	F. 8283
Listen to the Bands	,,	,,	716	F. 8284
Ski Wizz	,,	,,	873	F. 8285
Grandfather's Follies	,,	,,	1,766	F. 8286
A Guy, a Gal, and a Pal	Columbia Pictures	Columbia Pictures	5,618	F. 8287
Proved Guilty	,,	,,	5,169	F. 8288
A Pee-Kool-Yar Sit-Chee-Ay-Shun.	,,	,,	644	F. 8289
Community Sing No. 78	,,	,,	611	F. 8290
The Dream Kids	,,	,,	675	F. 8291
The Battle for the Marianas.	,,	United States Office of War Information.	1,795	F. 8292
MAY 31.				
Out of this World	Paramount	Paramount International.	8,085	F. 8295
JUNE 1.				
Murder He Says	,,	,,	8,508	F. 8302
JUNE 4.				
Without Love	M-G-M	M-G-M	9,932	F. 8303
The Enchanted Cottage	RKO-Radio	RKO-Radio	8,303	F. 8304
Betrayal from the East	,,	,,	7,416	F. 8305
The Eyes Have It	,,	Walt Disney Productions.	674	F. 8306
The Clock Watcher	,,	,,	697	F. 8307
Penthouse Rhythm	G.F.D.	Universal	5,382	F. 8308
Frisco Sal	,,	,,	8,479	F. 8309
House of Fear	,,	,,	6,241	F. 8310
A.B.C. Pin Up	,,	,,	838	F. 8311
Partners of the Trail	Pathe Pictures	Monogram Pictures Corp.	4,983	F. 8314
The Right to Live	,,	,,	7,509	F. 8315
Alaska	,,	,,	6,862	F. 8316
Crazy Knights	,,	,,	5,659	F. 8317
Adventures of Kitty O'Day.	,,	,,	5,653	F. 8318
Million Dollar Kid	,,	,,	5,828	F. 8319
The Town Went Wild	,,	P.R.C. Pictures	6,968	F. 8320
I'm from Arkansas	,,	,,	5,590	F. 8321
JUNE 5.				
The Fifth Chair	United Artists	Manhattan Productions.	7,833	F. 8322
A Man Called Sullivan	,,	Bing Crosby Productions.	8,725	F. 8323
JUNE 7.				
Experiment Perilous	RKO-Radio	RKO-Radio	8,190	F. 8326
It's a Pleasure	,,	International Pictures.	8,111	F. 8327
JUNE 8.				
Tall Guy	M-G-M	M-G-M	1,756	F. 8328
The Last Instalment	,,	,,	1,707	F. 8329
Musical Masterpieces	,,	,,	898	F. 8330
Puttin' on the Dog	,,	,,	635	F. 8331
Seeing El Salvador	,,	,,	802	F. 8332
JUNE 9.				
The Last Gangster	20th Century-Fox	20th Century-Fox	5,878	F. 8339
The Bullfighters	,,	,,	5,479	F. 8340
What a Blonde	RKO-Radio	RKO-Radio	6,359	F. 8343
Bombalera	Paramount	Paramount	1,782	F. 8344
Jasper Goes Fishing	,,	,,	723	F. 8345
Lulu Gets the Birdie	,,	,,	749	F. 8346
Popular Science, J.3-5	,,	,,	969	F. 8347
Popular Science, J.3-6	,,	,,	969	F. 8348
Spinach Packin' Popeye	,,	,,	668	F. 8349
Unusual Occupations, L.3-3.	,,	,,	981	F. 8350
JUNE 12.				
Song of the Sarong	G.F.D.	Universal Pictures	5,821	F. 8353
Egg Cracker Suite	,,	,,	635	F. 8354
Swing Your Partner	,,	,,	608	F. 8355
The Loan Stranger	,,	,,	611	F. 8356
Swing Serenade	,,	,,	1,384	F. 8357
Dizzy Acrobat	,,	,,	599	F. 8358
Cilly Goose	Paramount	Paramount International Films.	824	F. 8359
JUNE 15.				
Roughly Speaking	Warner Bros.	Warner Bros.	11,434	F. 8360

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

MORE 10TH ANNIVERSARY SPECIALS

British Lion Lines Up Fresh Republic Hits

THE new group of trade shows which British Lion has arranged is a continuation of the big programme lined up by Republic as its 10th anniversary offerings. In response to the definite preference of patrons, music and comedy play a large part in the new series of presentations which opens on July 26

In star-power, too, this group is unusually strong, presenting a large number of top box-office names in the ones specially selected for their talents. Details of screenings are as follows:

Thursday, July 26.—"**X Marks the Spot,**" Rialto, Coventry Street, 11 a.m.

Friday, July 27.—"**Bells of Rosarita,**" Rialto, Coventry Street, 11 a.m.

Monday, July 30. — "**A Sporting Chance,**" Studio One, Oxford Street, 11 a.m.

Tuesday, July 31.—"**Identity Unknown,**" Studio One, 11 a.m.

Wednesday, August 1.—"**Hitchhike to Happiness,**" Studio One, 11 a.m.

Thursday, August 2.—"**The Cheaters,**" Studio One, 10.45 a.m.

The most important picture yet presented by British Lion is "The Cheaters," a comedy drama starring Joseph Schildkraut and featuring Billie Burke, Eugene Pallette, Raymond Walburn, Ona Munson, Robert Livingston, Ruth Terry and Anne Gillis. The story concerns the efforts of a selfish family to deprive a young actress of a large inheritance which, they think, is by rights their own. It is said to be rich in laughter, with a strong love interest and a hint of pathos. Jospeh Kane directed.

Rogers' Musical

There is, of course, another of the tremendously popular series of Roy Rogers musical Westerns. This is "Bells of Rosarita," one of the most exciting, colourful and action packed of all Rogers' pictures to date—although romance, comedy and music receive their usual generous quota of the footage.

Glamorous Dale Evans is the feminine lead, with George "Gabby" Hayes, Bob Nolan and The Sons of the Pioneers, Grant Withers, Adele Mara, Janet Martin and the Robert Mitchell Boy Choir in support.

In addition, five popular American cowboy stars make guest appearances at the invitation of Roy Rogers.

Typical Theme

"Identity Unknown," co-starring Richard Arlen and Cheryl Walker, is—by all reports—one of the timeliest, most moving and most dramatic stories to find inspiration in the present world situation. It is the story of a flyer who after active service in Europe returns home suffering from loss of memory. In his efforts to establish his name and past, he is able to help the families of other men who have been reported missing.

The picture is said to give Arlen the opportunity of turning in a finely drawn and sympathetic portrayal. The work of seven-year-old Bobby Driscoll, who appears in the supporting cast, has also been highly commended in the States for his rôle in "Identity Unknown." Walter Colmes directed.

Rollicking Musical

An hilarious musical comedy featuring Al Pearce, one of America's top radio comedians for many years, "Hitchhike to Happiness" is rollicking romance telling of the offstage life of actors and actresses.

Dale Evans plays a radio star returning to the haunts of her less successful days; Brad Taylor as a struggling young composer with whom she falls in love, and William Frawley, Jerome Cowan, Willy Trenk, Arlene Harris, Joyce Compton and Maude Eburne are other featured players. Four songs, by Kim Gannon and Walter Kent, introduced in the picture are said to be potential candidates for the Hit Parade. With these musical numbers the uproarious comedy associated with the name of Al Pearce and its strong cast, "Hitchhike to Happiness" is expected to prove one of the top Republic productions of its type yet released by

Continued at foot of Col. 4

Eugene Pallette provides the comedy lead, together with Billie Burke, in Republic's THE CHEATERS (British-Lion)

RKO DRIVE FOR DISNEY FESTIVAL

PLANS are now being completed by RKO-Radio for the launching of the special festival arranged to mark Walt Disney's 25th anniversary in the motion picture industry.

During the period between August and December as many British kinemas as possible will play either a Walt Disney short or feature film. The country is being zoned, and each territory will be allocated a month during which their bookings will mature.

The scheme was announced by Bob Wolff, managing director of RKO-Radio, several months ago. The publicity and poster campaign is now ready.

Exhibitors co-operating in this event will be provided with a free poster service—every poster over printed with the subject they are showing.

Newspapers throughout the country will be serviced with special stills and stories—timed for release co-incident with the launching of the anniversary in each particular district.

E. J. Davis, Walt Disney's British representative has recently undertaken an extensive tour of the provinces, outlining to exhibitors the general principles of the festival. RKO-Radio will announce the final zoning periods in the next few weeks.

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There is an old proverb which says, 'If a man makes a mouse trap better than anyone else the world will beat a path to his door.'

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'Behind every foot of sound is a million feet of experience'

British Lion. Joseph Santley directed.

Society Shipwright

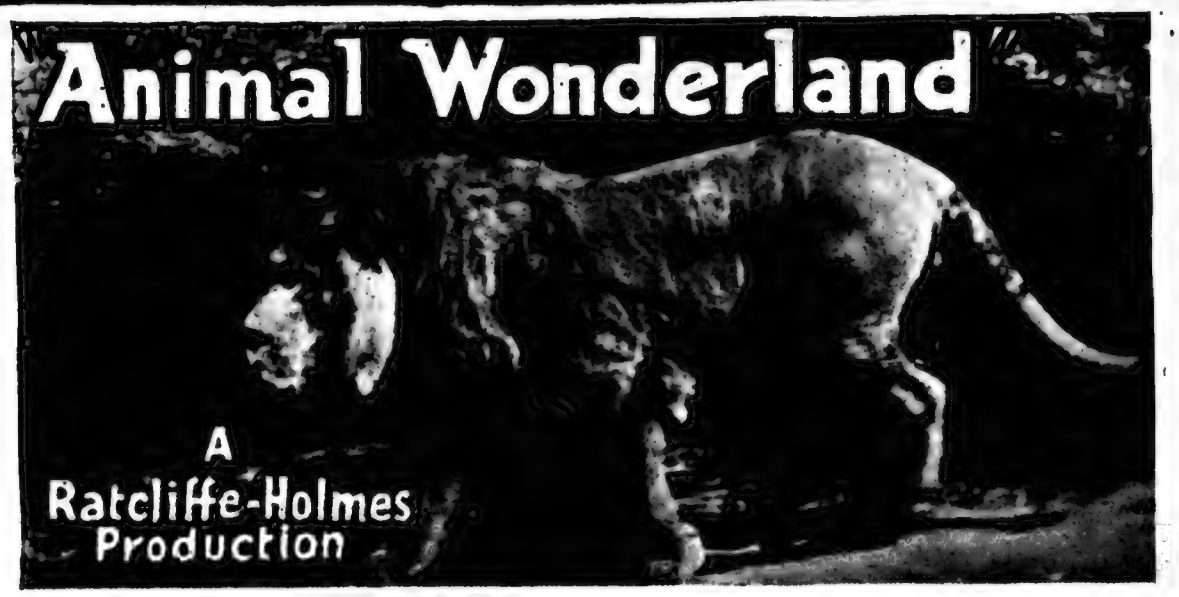
Comedy and romance are the chief ingredients of "A Sporting Chance." This is the story of a young society girl who is obliged to take a job in the shipyards in order to inherit a fortune left to her by her uncle. Her subsequent adventures in a rough boarding house and her romance with the boss of the yards are reported to make this an altogether "different" comedy. Jane Randolph co-stars with newcomer John O'Malley. Stephen Barclay, Edward Gargan, Janet Martin and Isabel Withers are featured. George Blair directed.

Black Marketeers

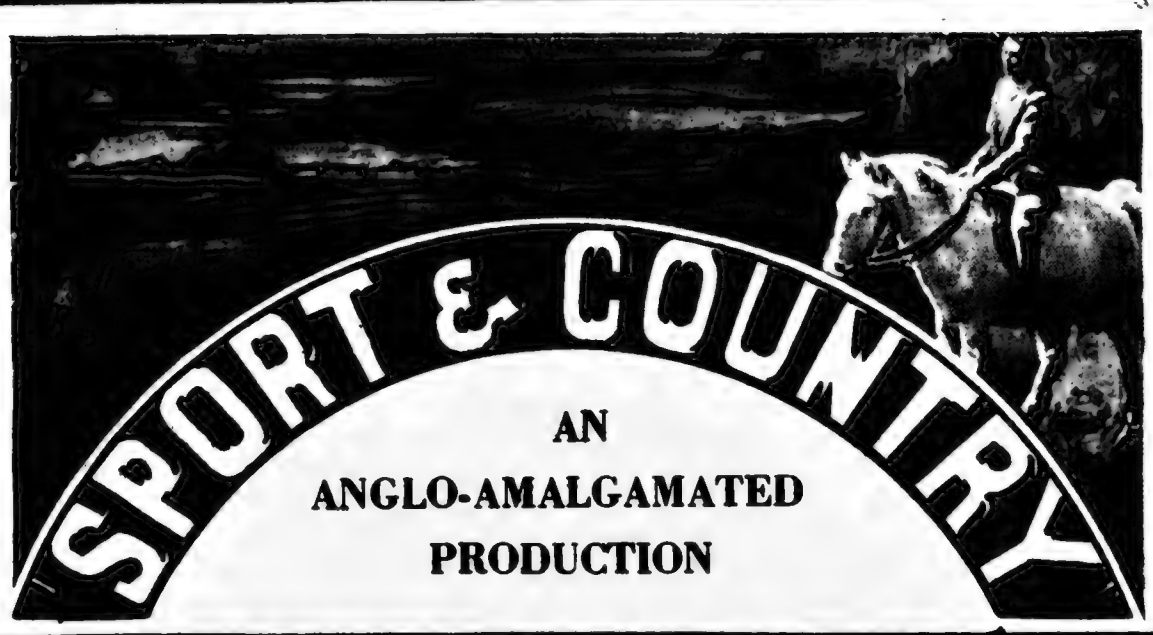
Damian O'Flynn and Helen Parrish are co-starred in the thrill-packed expose of the black marketeers, "X Marks the Spot." A young private detective who is determined to track down the killers of his father, a detective-sergeant finds himself involved with a ruthless gang which is breaking into warehouses and hijacking Government "frozen" commodities for sale on the black market. With "crime does not pay" as its theme, a completely surprising ending and the large supporting cast, this dramatic subject is said to provide fast-paced entertainment of the most popular type.

reasons Every Discriminatin

NOW BOOKING



AN
ANGLO-AMALGAMATED
PRODUCTION



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"THE
DOVER

Interesting - thrilling -
a Film for the whole

TRADE-SHOW SHORTLY

TRADE-SHOW

1 Full Feature Exhib
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3 Outstanding Produ
4 Ideal length for co
5 New and novel subj

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why Exhibitor must book

OKING — **TRADE-SHOW SHORTLY**

ED
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"PUNCH and JUDY"

A RATCLIFFE-HOLMES PRODUCTION

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AN EDEN PRODUCTION

-unusual-
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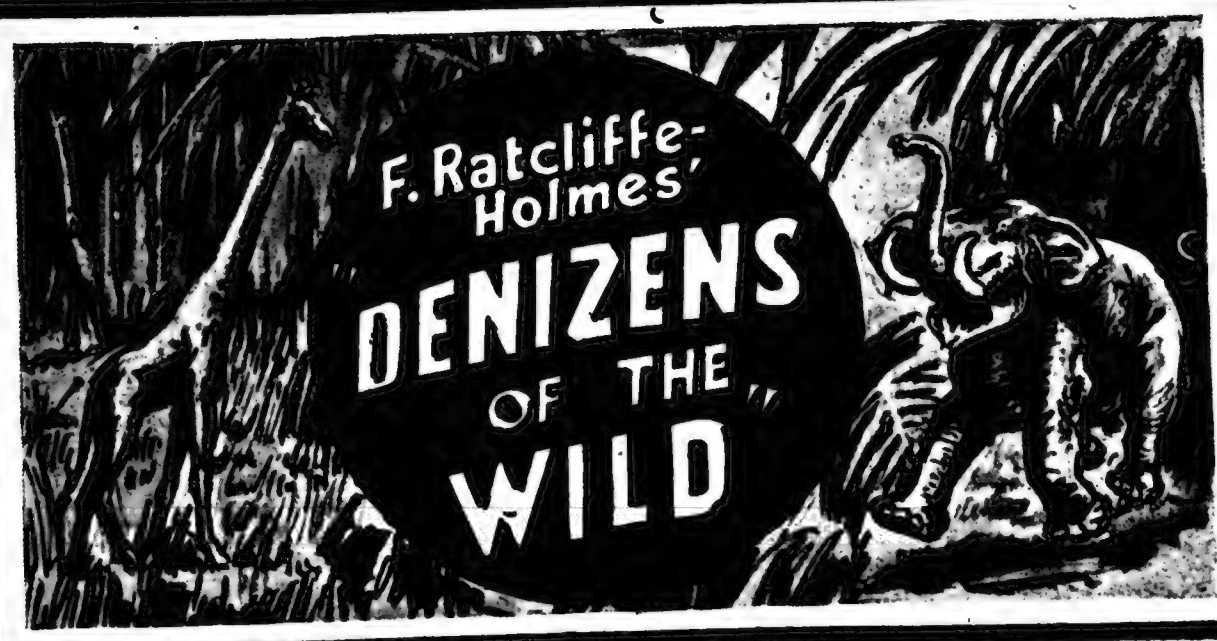

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SOUND SYSTEM RCA

The Observation Window

Renovation Prospects

RECTIFIER VALVE REPLACEMENTS

C.E.A. General Purposes Committee, which has been in contact with the Board of Trade in connection with licences for rebuilding and alteration of kinemas, has this much of encouragement that it believes its representations with regard to superficial repairs will prove to be successful in securing permits to carry out such work.

RECOGNISING that the repair of dwelling-houses which have been damaged by enemy action must come first in priority, an early place might be found for buildings previously used where repairs are necessary to keep or make them weatherproof.

REPLYING to a question on renovations, W. R. Fuller replied that this applied to such things as damaged roofs permitting water to get in and damage interiors, and there had been an immediate promise that within six weeks from the date mentioned in April the situation would have improved, and it was anticipated that licences would be issued in all these cases.

THE C.E.A. Committee is still giving attention to what can be done to obtain a suitable rectifier valve equal in performance to the Philips valve obtainable in pre-war days. Many exhibitors who have had rectifier valve trouble have gone over to A.C. arcs and found them satisfactory; but the old form of rectifier is still installed for eventual service, and rectifier valves of a suitable quality are still needed in a number of cases. Performance and life of the valves of the standard of the Philips are the essential qualities.

ANOTHER point which came up before the General Purposes Committee related to efforts which have been made by some C.E.A. members to buy apparatus for use after the war from various foreign countries. Members also stated that they had been approached by the Western Electric to sign up in order to get a complete outfit in respect of which no delivery date was promised.

THE Committee stated that it desired to issue a warning to all members that in the after-war state the policy on the part of the country would probably be that nothing would be allowed to be imported that could be manufactured here owing to the difficulties of foreign exchange. Therefore, anyone who signed a long-term contract in respect of which no delivery date could be given was merely committing himself and would have no remedy if, when the time came, he could not get delivery. It would be better to wait until a later stage when the war with Japan would be concluded.

TRAVELLING down to Leeds a fortnight ago, I took with me the recently published "Measurement of Colour," by W. D. Wright, finding myself fascinated by it on one page and baffled on another, until I could hold and remember the mathematics of chapter three, by which trichromatic measurement is explained. I would commend it to all who are deeply interested in colour measurement, but would warn them it is no substitute for a detective story. It demands concentration right through.

G.E.C.'s statement that the manufacture of studio lighting equipment is beginning again is one of those signs of a return to normality which will be widely welcomed. Early September is mentioned as the date of appearance of the first models.

J. BENSON.

LINK-UP OF IMPORTANT EQUIPMENT INTERESTS

RCA, Pathe Equipment and Ross

THE news carried upon an earlier page of this issue that a co-operative arrangement has been entered into between Pathé Equipment, RCA Photophone and Ross for the marketing of the product of each company will be read with great interest by projectionist as well as exhibitor readers.

A Century's Experience

Ross, which was established for the production of optical apparatus and engineering as far back as 1830, has been long a household word with exhibitors, and through Pathé Equipment has been made available to the trade for some years. RCA, by linking up with Pathé and Ross, reveals not only its business acumen but its readiness to bring together American and British interests in a practical manner.

The working arrangement which will undoubtedly be to the advantage of exhibitors and the trade alike, and the co-operation between three well-known companies, each a specialist in its own field, cannot fail to assure to exhibitors a much better service than can be obtained from firms operating independently.

Ross' Effort

Ross, Ltd., will concentrate on the manufacture of projection equipment and be relieved of all work in regard to selling and installation. Its collaboration with Pathé and RCA will enable the energies of the company to be devoted exclusively to the manufacturing end and ensure the maintenance and improvements of those features of the apparatus which have for so long commended themselves to users, and when new developments come along add them to the machine.

Sales Collaboration

Both Pathé and RCA will devote their organisations to the sale of Ross products, and will also collaborate in promoting the sale of RCA sound equipment as well as a wide range of kinematograph equipment and supplies, including seating, carpets, furnishings, etc., to be supplied by Pathé.

Each of these three organisations will work for the same ends—the sale of the best projection equipment, the best sound apparatus, and the best range of seats and furnishings.

It will be seen that the association of the well-established British apparatus company with America's leading organisation in the field of sound equipment and electronics is an important event. Wartime conditions have, in other directions, sent prices up and quality of product down. It is hoped that as a result of the arrangement new outlets, increased turnover and a combination of the best technical resources of these well-known firms will result in apparatus and services at reasonable prices.

Not a Merger

It should be emphasised that the link-up is not a merger, each company remaining independent. The exhibitor, however, who buys from Pathé or RCA, whether it be projection equipment, sound apparatus, or seats and furnishings, will be assured of a first-class product with a specialist organisation behind it to instal and service it.

P. A. Turnor, managing director of RCA Photophone, informs the KINE. that plans are already in hand for the manufacture of improved sound reproducing equipment, and as new additions are made to equipment in America, these will be adopted here in RCA workshops.

RETURN TO WARDOUR STREET

By Carbon Specialist

Charles H. Champion and Co., Ltd., has vacated the premises at 99, Howard's Lane, Putney, S.W.15, and is once again installed in the original offices of the company on the third floor of National House, 60-66, Wardour Street, London, W.1, with telephone number Gerrard 9376/7/8.

This return to Wardour Street will be welcomed by all old friends of the company, who will no doubt take the opportunity of renewing old contacts.

POOL CARBONS

Edited by

The Showman

SHOWMANSHIP

TO-DAY I want to have a word with independent exhibitors. They are not in such a favourable position, as far as publicity is concerned, as are the circuit managers. Independent exhibitors haven't the support of a circuit chief, they have no H.O. publicity department to back their efforts, and they lack other advantages.

For example, independents are finding it difficult to engage local photographers to photograph their displays, but what is more difficult, an independent exhibitor has not the advantage of being able to use the display setpieces which are made by circuit publicity departments.

The independent is a busy man. He usually has to book his own films (and its no easy matter to book a good programme these days, especially when the circuits take first runs), run his own accounts department, take an active part in keeping the show running, in addition to working out his publicity.

The KINE. has always recognised the problems of the independent exhibitor.

Therefore, to encourage the independents to go all out to put over their programmes in a showmanlike style, the KINE. will double the monthly £5 showmanship prize, if it is won by an independent exhibitor.

Remember your publicity does not have to be expensive to be good. A bright idea to put over a re-issue or a film on its sixth run, will quite well win a prize.

High standards in advertising do not inevitably mean high costs.

Some stunts need a little financial backing to put them over. Skilled showmen will know if the expenditure is worth while; they will know if their work will be reflected in box-office takings, and, if the idea *is* worthwhile, and they can increase the petty cash allowance, then they will go all out to put it into operation.

But be careful.

I have seen whole campaigns that wouldn't sell an ice cream—but they have cost money. Plenty of it!

★

SO let's emphasise that one point this week! Money spent on displays will not, in itself, guarantee success. Originality and enthusiasm are wanted to put the stunts over.

Let me prove my case. We'll pick out a few recent publicity examples, all of which are first-rate and all of which have obviously been put over without excessive cost.

First, there was the way Derrick M. Edenbrough put over Warner's "Experiment Perilous" at the Union Cinema, Luton. That dummy on the edge of the balcony was not expensive to arrange—but it sold the title!

P. Farmer's idea of tacking "plug" cards to a number of trees in his area, well filled the Odeon, West Wickham, during the run of "A Tree Grows in Brooklyn" (20th Fox). The printing charge of a few cards is not costly.

J. Draycott Simpson, of the Bristol Odeon, put over "A Place of One's Own" (Eagle-Lion), by having an ideal kitchen display in the foyer. Local electricity and gas companies welcome the opportunity of showing their latest equipment—co-operation without cost.

Then again, Edward Tyson's German posters, used to put over "Hotel Berlin" (Warner) at the Lonsdale (A.B.C.), Carlisle, needed only that one "idea" to adapt the routine advertising display.

L. McCollin, of the Tower Cinema, Launceston, claims that his chalk work for "Love Story" (Eagle-Lion) cost only a penny.

Now look at some of this week's ideas, in case I haven't convinced you yet.

★

A. HUGHES, of the Scala (Odeon), Coventry, ties-up with a letter about his kinema which appeared in a national newspaper. How much did that cost?—An odd moment's thought.

The way E. Y. Beaumont, of the Ritz (A.B.C.), Oxford, turned Warner's inconsistency in spelling "Stanywick" in publicity material into a useful "spot the error" contest is a gem of costless ingenuity. This was smart thinking.

Finally—and I could quote other examples—look at Jack Edmundson's dodge at the Regal (A.B.C.), Grimsby, with the help of the spare seat.

Is that enough proof for you?

Then remember, be original—it pays!

★

Open Letters

IT's a good thing when a director realises the importance of showmanship. One of this week's open letters is about a director who was confident that the small kinema could put up a good show. He's right.

A. E. Walker, of the Birks Cinema, Aberfeldy, writes:

"It was due to director J. J. Coupar that I started to write you. He contended it was not the scale on which originality was carried out, but the results that were obtained. Anyway, he believed the small-timer could obtain mentions with the right ideas.

"I am surprised I have not noticed in your pages any real attempt to secure the custom of foreign troops. On Wednesday and Thursday of this week I ran "None Shall Escape," and contacted a Polish corporal. He placed in his canteen stills, pictures, and a poster in Polish with the simple wording, "None Shall Escape. . . . A picture of Poland."

"They pulled me through a heat wave. Outside my normal outlay for stills this cost three free seats, and for this the corporal arranged transport and sold tickets in the canteen!

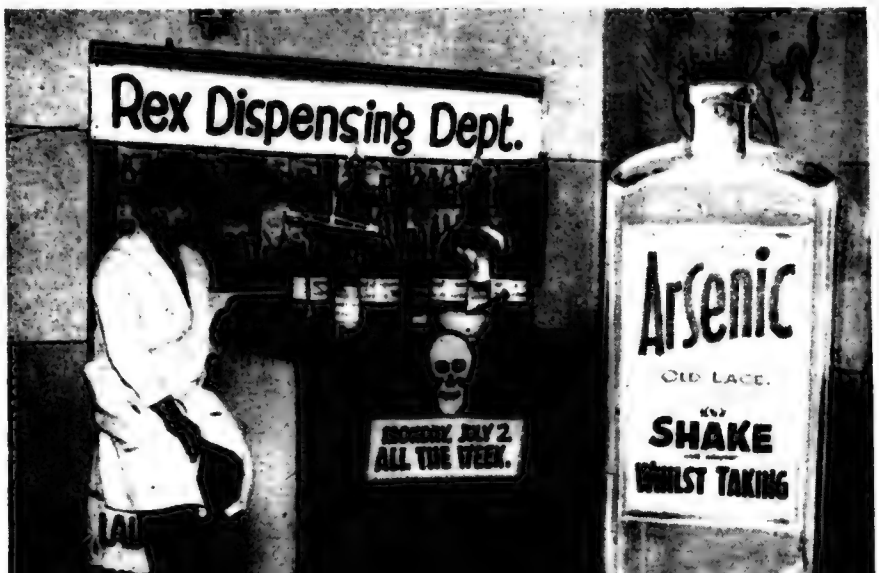
"No large displays, but good results. There may be a moral here, but at midnight on a Saturday I am too sleepy to look for it."

That's one showman who is full of enthusiasm. Then there is another who has a worry. Eddy G. Clifton, of the Alexandra, Newton Abbot, writes:

"Please don't think I am a slacker because you have heard nothing from me, but I have been on vacation. Your competition intrigues me, and I'm going to have a try for that £5, believe me!

"It is good to see so many new members, and I have gained several hints from the past few numbers of the KINE. There are still live wires in the business, and congratulations are due to you for bringing them out."

Thanks for the bouquet. It's gratifying to know that showmen find these notes of practical value. That's what the KINE. Service Section has been designed to do—to help.



Here are two ideas from A.B.C. managers. Above, THE MAN FROM MOROCCO (Pathe), as devised by D. B. Harrison of the Rex (A.B.C.), Tilehurst, and (left), A detailed and eye-catching foyer stunt to put over Warner's ARSENIC AND OLD LACE, devised by T. Whitty, of the Rex (A.B.C.), Hull

"Waltz Time"

ONE film that lends itself to musical tie-ups, Anglo-American's "Waltz Time," is being given the boost it deserves.

Anglo has gone all out to see that the musical items are made known to the public during the period of its London release.

Just glance at this imposing list of B.B.C. tie-ups:

HENRY HALL: "Little White Horse" Polka. Guest Night. July 11.

JAY WILBUR: "You Will Return to Vienna." July 21.

THREE'S COMPANY: "Only to You." July 25; repeated July 26.

MICHAELOFF: "You Will Return to Vienna" and "Little White Horse" Polka. July 31.

LESLIE JEFFRIES: Complete selection from "Waltz Time." Vocal: George Melacrino. July 31.

CHAS. SHADWELL: Selection from "Waltz Time." August 1.

"Hotel Berlin" at Wigan

☆

Warner's "Hotel Berlin" has been given first-rate publicity on all the A.B.C. kinemas — managers certainly sold the picture by its topical title. This is one of the best foyer displays I've seen for the film. It was put up by Tom Walton, at the Ritz, Wigan, at the top of the circle staircase.

SIM GROSSMAN: One number from "Waltz Time" in each programme. Title not yet stated. August 1 and August 3.

BOB ROBERTS AND ORCHESTRA: "You Will Return to Vienna." August 4.

MARGARET EAVES (Music - Hall): "You will return to Vienna." August 11.

FELIX MENDELSOHN: "Little White Horse" Polka. August 18.

HENRY HALL: "Little White Horse" Polka, "Possibly," and "Only To You." Six programmes, week commencing August 20.

Following broadcasts have been arranged, the dates to be confirmed: Louis Levy, Jack Leon, David Java and Albert Sandler will all play a selection from "Waltz Time."

Now see what you can do to make use of that boost. Remember, if you are showing the film, that your public will most likely know some of the music.

Make sure patrons realise that the music comes from "Waltz Time."

That's renter-exhibitor co-operation at its best.

Naming the Captain

IN the early days of the kinema, when as often as not the manager of a hall was also the proprietor, it was usual for him to have his name on the bills, and this introduced a pleasant note of intimacy and personality into the show. With the coming of the circuits the practice was dropped, and usually nowadays the reader of a kinema bill is given no clue to the identity of the man in charge.

I think this is wrong.

People are more interested in who runs the show than we may think. It makes goodwill if the captain of the ship is known, at least by name, to as many as possible of those whom he serves.

If the man has a strong personality, this gives him a chance to make the most of it.

Bear that point in mind. I think it worth considering. I always like to stand in a kinema foyer and hear patrons saying "Good-night" to the manager, often calling him by name.

See what I mean? Individuality goes with that coveted originality!

Unusual Publicity

SOMETIMES you do something and, unknown to yourself, create a form of publicity.

A. Hughes, manager of the Scala (Odeon), Coventry, was surprised to read this in the "Live Letter" feature of the *Daily Mirror*:—

From Mr. N. LEYBOURNE, Enfield Road, Coventry:—

Notice outside our local cinema:
Sunday: "Guest in the House."
Monday: "She gets her man."
A *fast worker, laddie.*

The publicity also caught the eye of regular patrons, and Hughes *faux pas* turned out to be a useful publicity stunt.

Being a wise showman, he played up to the novelty—and increased business.

Another "Couple"

ODD as it may seem, another showman contributes a similar idea this week.

F. J. Knipe, of the Queen's (A.B.C.), Cardiff, was showing a double feature programme—two Pathé subjects—which he advertised like this:—

A local hospital lent an operating trolley, on which was placed a dummy. The display was captioned: "Oh! What a Night: The Patient Vanishes."

The hospital, of course, benefited by a collection, the public being asked to let their money "vanish" for a good cause.

Am I Proud?

NEWCOMERS are appearing in print with increasing regularity. They are all very welcome.

This week we have to welcome R. C. Cockburn, manager of the Gaumont Picture House, Shipley.

His first stunt shows promise—because he has managed to put some individuality into the simplest form of advertising: the poster.

Cockburn made use of an old screen which he fixed in front of an unused kiosk. Thin strips were used to give the screen a bulging-out effect.

Then the material was printed with this slogan:—

"I'm swelling with pride because I'm the poster chosen to announce the great day—Monday, July 9—for Columbia's 'A Song To Remember.' It's a musical—a romance—a masterpiece."

Simple, but unusual, and therefore good showmanship.

In Person

ANNE CRAWFORD, star of the G.F.D. film, "They Were Sisters," has made several appearances at theatres on the G.-B. circuit recently. At the Kilburn State she met her screen "daughter" of the film, Helen Stephens, and her sister Ann, who also appeared in the film.

Miss Crawford's appeal for books for the Forces brought in quite a large collection of volumes. An unusual feature of the visit was a guard of honour composed of nurses who lined the pavement.

She also paid visits to the Edmonton Regal and the Watford Gaumont, where she was greeted by a large crowd.

A Wee Drop

SCOTTISH exhibitors have done well in putting over Warner's "Arsenic and Old Lace." George Gilchrist, of the County Cinema, Kinross, writes in an enthusiastic style about his display and about the fact that he has to get only three more mentions to win his certificate.

Well, his efforts for "Arsenic and Old Lace" deserve a mention. Other showmen should be able to learn something from this:—

He ran an extensive slide campaign. One series was what the film critics said about the picture; the other series was what the Hitler gang say about the film

In addition, the personal column of the local newspaper carried these two advertisements in the two weeks prior to showing:—

"To men who feel old and lonely—watch for our announcement next week. —Martha and Abby Brewster, c/o The County Cinema."

"MEN! Are you old and lonely? One sip of our famous Elderberry Wine and all your worries are over! —Martha and Abby Brewster, c/o The County Cinema."

Maurice Cheepen, manager of the Gaumont State, Kilburn, and C. H. Hurst, divisional publicity manager, welcome Gainsborough star, Anne Crawford on one of her recent publicity visits to G.-B. kinemas, and (right), How L. W. Flatlow made use of a small boy to put over TARZAN AND THE AMAZONS (M-G-M), in the foyer of the Capitol (Odeon), Walton-on-Thames

Using Quad-Crowns

QUAD CROWN posters can be used in many attractive ways—at least, when they are in the hands of R. G. Butler, of the Capitol (Odeon), Cardiff.

He created a good foyer display for "The Suspect" (G.F.D.) from quad crowns.

Film title was fixed inside a circular frame, on the circumference of which was a cut-out head of Charles Laughton. Another cut-out, taken from a quad crown, of Ella Raines, was placed on another part of the circumference.

A smaller circular frame overlapped the large one. This smaller frame carried star names.

The circles were supported by cube display stands, set against a black background. It looked very neat.

Odd Cut-Outs

"ODD" is probably the best word to use to describe the type of "cut-out poster" used by C. A. Tooth at the Odeon, St. Albans. His displays, because they are odd, doubtless attract considerable attention.

I illustrated his idea for "Wilson" (20th-Fox) in the April 26 issue of the KINE.

Currently, Tooth has put up a display for "Here Come the Co-Eds" (G.F.D.). All the letters are cut-outs, fixed over a plain background and stood on an easel.

The top letters (star names) overlap the edges of the background. So do two cut-out heads of Abbott and Costello.

Stills add to the display.

Lighting Change

DO you often overlook those little extras when planning a display?

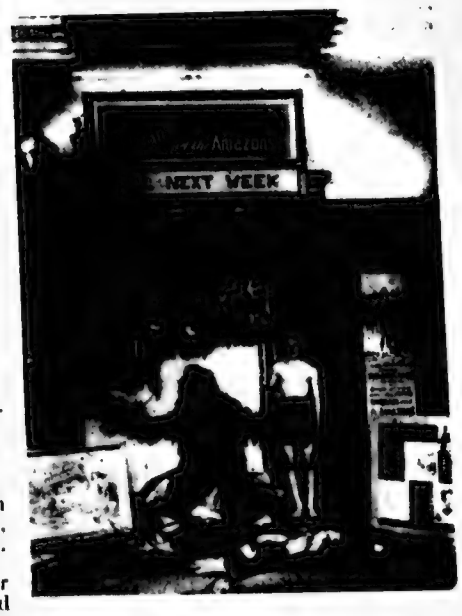
For example, L. Stanley Hodnett, manager of the Gaumont Palace, Middlesbrough, thought of one useful "extra" after he had put up a display in his foyer for Columbia's "To-night and Every Night"

He had all the foyer lights "toned" by changing to amber bulbs. This gave the brilliantly-illuminated display just the right effect.

In addition to his foyer display, Hodnett tied up with a dance hall.

Warner's Work

WITH "To Have and Have Not" (Warner's) opening at the Theatre Royal, Manchester, A. Lord, Warner's exploitation representative, arranged tie-ups with several stores. The display



manager of a store in Market Street agreed to advertise the film in the centre window.

The theme was "Fashions of the stars."

Music shops also co-operated. Banners went up at Lewis's Theatre Booking Bureau.

The same display material for the film is to be used when it opens at the Palladium and Theatre Royal, Preston.

Church Tie-up

IT is not often that Church authorities have a good word to say for the kinema business; but P. Turnbull, manager of the Prince's (Gaumont), North

The Showman On :—

HELPING THE ORGANIST : IDEAS THAT COST NOTHING : STAFF AID

A church gave this valuable publicity to THE KEYS OF THE KINGDOM (20th-Fox), when it was shown at the Gaumont Princes, North Shields, and (left), This window display for BLITHE SPIRIT (G.F.D.), was put up by R. C. S. Wilmot at the Odeon, Newcastle

Shields, received first-rate publicity from a local church.

He managed to persuade the vicar to base a sermon on "The Keys of the Kingdom" (20th-Fox) and to exploit the Prince's at the same time.

Accordingly, a notice appeared outside the church: "'Keys of the Kingdom.' The film forms the subject of an address on Sunday at 6.30, Methodist Church. . . . Hear the sermon and see the film at the Prince's."

That is valuable publicity. It encourages people to see the show who are not regular kinemagoers.

Paybox Canteen

FOOD is very scarce these days, so that when patrons saw the cash desk of the Ritz (A.B.C.), Woking, looking like a canteen, with buns and cakes

standing round the edge, they did not leave the kinema without realising that "Hollywood Canteen" (Warner) was the next week's attraction.

S. E. Pascoe-Williams and assistant manager C. E. G. Laurence arranged the display.

Further, they secured a tie-up with a British Restaurant, reading: "This is a British Restaurant. There is another canteen close by—'Hollywood Canteen,' showing at the Ritz."

Re-organ-ised

MAKE the best of your organist as part of the show. Some managers still under-estimate the value of their organists.

When the Wurlitzer at the Ritz (A.B.C.), Barnsley, was closed for a few days for cleaning, the manager, N. Scott-Buccleuch, had this slide put on the screen:—

"I know that Trevor's interludes are very highly prized,
But he is far away and cannot play
While our Wurlitzer gets RE-ORGAN-ISED."

When Trevor Willetts resumed his interludes, Scott-Buccleuch arranged for a special floral display to help put the interlude over.

Where's the Hotel?

ORIGINALITY was displayed by William Newman in his campaign at the Olympia (A.B.C.), Cardiff, to put over Warner's "Hotel Berlin."

In addition to a useful front-of-house display, he asked the doorman to walk about the town with a suit-case labelled "Warner Bros." The doorman asked a number of passers-by if they knew where "Hotel Berlin" was.

He made quite sure that people who replied "I don't know" were directed to the Olympia!

Chemist's Display

MORE originality was shown by T. Whitty in his foyer display at the Rex, Hull, for "Arsenic and Old Lace" (Warner).

He built a dispensing department in the foyer, complete with scales, large bottles, and painted background. An assistant dressed as the chemist.

A large cut-out bottle, standing near by, carried this slogan: "'Arsenic and Old Lace,' you'll SHAKE with laughter WHILE TAKING."

Elect "Wilson"

MAURICE ZAND'S campaign for "Wilson" (20th-Fox) was conducted from an unusual angle at the Odeon, Burnley. The election fever had just begun, and, realising that the film gives quite a lot of attention to the Presidential elections, he used the election angle in various ways.

First, he had small slips printed reading: "To-day's top topical topic. Whatever you do VOTE and whatever you see, see 'WILSON,' the Story of a Family—for all the Family. See how voting made history—then you'll vote wisely and well." Special teaser advertisements were inserted in the local papers and, for the week of showing, Zand joined with the Accrington Odeon in having one of the largest display advertisements used in the Burnley papers.

For a month prior to playdate he had roused the public's interest by printed cut-outs (on backs of disused theatre plans) on the steps leading to the circle, reading: "The year's finest films, 'WILSON' and 'HENRY V,'" and a notice in the foyer.

Schools were contacted and seats reserved in the afternoons for special parties.

This Cost Nothing

HERE'S a very bright idea. Jack Edmundson, of the Regal (A.B.C.), Grimsby, wanted to put over Warner's "Arsenic and Old Lace."

He put one kinema tip-up seat in the main entrance. This was labelled: "This is one chair, but we can seat 6,000 patrons every day this week to see 'Arsenic and Old Lace.'"

Intro to a Trailer

PERHAPS managers whose kinemas have well-equipped stages do not make enough use of stage effects. Here's one idea, from P. E. Wright, of the Empress Cinema (A.B.C.), Sutton Coldfield, for putting over Columbia's "A Song to Remember."

Before the trailer, a record of a selection of tunes from the film was played. "All Next Week" was shown on closed "house tabs." Then the projector was stopped, tabs opened to show the screen illuminated by blue battens. The blue was faded out and at the same time the green "foots" faded in, causing a dissolve.

A home-made "wing spot" was tapped on to the green foots and was placed behind a grand piano at which assistant manager C. F. Docker was seated.

His silhouette was projected on to the screen. He made the necessary motions

The foyer stunt at the Forum, West Hartlepool, arranged by manager Perkins to put over Warner's HOTEL BERLIN

to suggest that it was he who was playing the music.

Towards the end of the record the silhouette dissolved and the trailer was screened.

Quite a good idea.

Staff Relations

WISE managers keep on the best terms with their staff—particularly in present conditions, when the iron gauntlet of control has to be well concealed in the velvet glove of tact!

V. A. H. Crawley, manager of the Majestic-Odeon, Sevenoaks, knows how to deal with staff, and I notice that, in addition to the normal Sunday afternoon staff parades, which are of a formal character, he has lately instituted informal monthly meetings with sections of his staff, taking the technical grades on the third Saturday and the remainder on the first Saturday of each month.

In his circular notification to all con-

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FINEST LIGHT and SOUND SCREENS
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'Phone: Park 7882

cerne he quotes from the Coward film, "In Which We Serve," the captain's phra about a "happy and efficient ship and he makes it plain that he, too, wants the Majestic to be a happy and efficient enterprise, but points out that the business cannot be run without the active co-operation of every member of the staff.

The purpose of these informal talks, therefore, is to discuss ways and means of making the show as efficient as possible.

Right to Live

LAST week I mentioned how H. Brown, of the Capitol (A.B.C.), Winchmore Hill, tied-up with the General Election to put over "The Right to Live."

By a slip of the pen I referred to this film as a Columbia picture. It is, of course, a new Pathé release.

Pathe, by the way, is going all out to help managers exploit this film. It certainly has a useful title.

Getting Married?

E. P. HILLS, of the Princess, Peterborough, put over a neat bit of publicity for Columbia's "The Impatient Years."

He put up a tent at a local garden fête, and painted a notice: "Free Marriage Advice Bureau."

Every afternoon and evening a local clergyman gave talks on successful marriage.

As the audience left each session they saw a poster, reading:

"You have just heard some good advice on 'The Impatient Years' of married life: But don't fail to see Jean Arthur, Lee Bowman, in 'The Impatient Years' at the Princess Cinema, Thursday, Friday, Saturday next. Their story may be your story."

Hotel Desk

MANAGER PERKINS, of the Forum (A.B.C.), West Hartlepool, aroused interest in Warner's "Hotel Berlin" by having an hotel reception office put up in the foyer.

To add "utility" to advertising it also was used as a show for the sale of chocolates and cigarettes, which were advertised in German.

Posters and stills made a useful display on an old counter, imitation marble pillars and a support made out of fretwood by the chief operator.

Out in Front

IT has often been said that the best place for publicity is on the front of your house where the people outside can see it and be tempted to come inside. Captain Harold Arnold realises the truth of that idea, for on my last visit to the Streatham Odeon-Astoria I stopped for several minutes studying his display of exterior publicity.

There was a large banner announcing "Here Come the Co-Eds" (G.F.D.), six pillar frames containing details of the prices of admission, to-day's programmes, next Sunday's programme, and the organist.

There were three easel boards referring to a prisoners-of-war party, the restaurant menu, and the Paramount News advertisement.

Two 48-sheet poster panels contained letterpress and pictorial advertisements, and there was a wall-frame filled with stills.

In addition to this material (which owing to the width of the frontage, was not overcrowded), there was a pair of Odeon plaques.

Stepping into the shallow foyer, I found a 6 x 8 feet board fixed over the centre of the dual pay-box. On it was a cartoon of Abbott and Costello writing their names in chalk on a blackboard, and a glazed recess below contained the name of the film. There were other advertising items, a particularly interesting one being a glass showcase on one side containing coloured stills and advance publicity about "Henry V."

H.w F. J. Knipe put over two Pathe products, OH ! WHAT A NIGHT and THE PATIENT VANISHES, at the Queen's Cinema, Cardiff

From Morocco

PLEASED to receive a stunt from another newcomer—D. B. Harrison, of the Rex (A.B.C.), Tilehurst, Berks.

It's good to see that he starts off to earn his certificate with an original idea. He had a man dress up as an Arab, parading the town on horseback, with a poster: "Is this 'The Man from Morocco"? See him at the Rex."

It was a stroke of luck that a local Victory celebration was organised for June 28—and "The Man From Morocco" took part in a gala parade.

First-rate publicity for the Pathé product!

Home Made

PASSING the Kentish Town Forum (A.B.C.), I was stopped by an unusual display high up on the façade of the building—a large silver champagne glass with sparkling stars bursting from it on tinsel threads, and the title of the Warner musical "Hollywood Canteen."

When I stepped inside to congratulate manager R. Thorburn, he drew my attention to an unobtrusive additional display in a glass-fronted recess on the front of the house. In this, against a dark background and on a black rostrum, stood miniatures of a grand piano and a musician's stool. Silver stars were suspended by invisible threads above this.

The piano and stool were mounted on a light-coloured disc which revolved slowly and was lit from below—an adapted gramophone turntable.

I noticed that Thorburn also had small star heads pasted, along with the film title, on the glass of the central pay-box.

Both the displays were designed and made by Thorburn and his chief projectionist, W. Clark.

Original poster put up in the foyer of the Gaumont, Shipley, by R. C. Cockburn, to advertise Columbia's A SONG TO REMEMBER and (left) HERE COME THE CO-EDS (G.F.D.) display, the work of Robert R. Lucas, at the Portsmouth Odeon

Monthly Talent

THEY still like amateur talent shows in Edmonton—at any rate, the way manager John Wakeman stages them at the Regal (A.B.C.).

During May and June he ran a series of contests, with the preliminary selections made during the early part of each week and semi-finals on Fridays. Grand finals were staged on June 8.

The contests attracted 500 entries, from which about 100 were chosen to appear—about 10 per cent. of the entrants being in uniform. They included musicians, contortionists, dancers, acrobats, harmonica players, crooners, and a dual-voiced singer.

The results suggest that public taste has changed, for the winners were acrobats, a straight soprano, and a Wren who rendered Gounod's "Ave Maria"—not what one would expect in Edmonton.

Organist Betty Mitchell gave assistance with the preliminary auditions and in accompanying the shows, while circuit engineer Croyle and chief projectionist Les Butchart provided lighting effects for the four stage settings in which the shows were presented. Wakeman compered the turns, and circuit supervisor Leslie M. Posner presented the prizes.

A Neat Summons

WHEN a soldier arrives home on leave or is demobbed, it sometimes happens that his family is not there,

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Tel. Nos.: TEM. 9710 & 9719.

The Showman On :—

A RENTER'S USEFUL ERROR: TWO 'CANTEEN' IDEAS: A BRIGHT FOYER

and, if he knows their habits, he goes round to the local kinema to find them. On such occasions it is usual for the operator to scratch a slide and put it on the screen, asking "Mum" to come to the manager's office.

F. C. Harper, manager of the Putney Regal (A.B.C.), considers this rather untidy, and he has devised a more attractive substitute.

He has a standard slide made with the wording: "The undermentioned patron is wanted in the vestibule," with an open rectangle below. When a call comes, he puts a piece of cellophane in his typewriter with sheets of carbon paper back and front, and types out the patron's name and address. The strip is then placed over the blank space in the stock slide, and the hinged cover glass put in position and sealed with sticky paper tape. As coloured carbons can be used, and the slide itself is tinted in the usual way, a business-like effect can be produced, and the slide can be prepared for use in a matter of moments.

This is an improvement on the usual method.

Showman's Dream

THIS is how Barbara Bradford, of the Plaza (A.B.C.), Catford, describes Warner's "Hollywood Canteen": "It's a showman's dream."

It's not often one can say that about a film, but this does seem to offer a number of sound exploitation angles.

Mrs. Bradford went all out to make the most of it, anyway. She tells me that she was able to prepare a 16-page campaign book on the stunts she put over. That meant no little amount of work.

Her biggest attraction was the cash desk, made to look like a canteen.

Labour to Please

NUMEROUS managers took the chance of putting over their programmes by tieing-up with polling day. I told you about some last week.

Here's another, from Fred Graves, of the Playhouse, Bury St. Edmunds, an independent, who, I hope, will not be long in earning his certificate.

He put over the Formby picture "He Snoops to Conquer" by displaying two colour posters reading:

"How to vote. We are CONSERVATIVE in our choice of films, LIBERAL in our variety of programmes, while we LABOUR to please you. This week we ask you to vote for Formby—he'll top the poll with a thousand laughs."

His Revenge?

MISTAKES cannot always be avoided: but if a mistake can be turned to advantage, then everything is all right.

Example?

E. Y. Beaumont, of the Ritz (A.B.C.), Oxford, describing an inexpensive display for Warner's "Hollywood Canteen," writes:

"An added interest was a mistake made by the renters on the posters, namely, Barbara *Stanwick* on two posters and *Stanwyck* on the others, the "'y" being correct.

"Two complimentary tickets were offered to the first person to spot the spelling mistake on display."

Beaumont also publicised Warner's new star, Lauren Bacall, tieing up with the announcement of the play date of "To Have and Have Not."

Names and Faces

A. V. ROSS HANCOCK'S preliminary campaign to advertise "Hollywood Canteen" (Warner) at the Twickenham Regal (A.B.C.) was original. First, from a display page of the KINE, he carefully cut out the facsimile signatures of many of the stars in the film, and pasted them on the glass of the entrance doors a couple of weeks before play-date.

Then he cut out star portraits from a poster, and a week later added these to the appropriate signatures.

In addition, he had a 6 by 3 feet display board in the vestibule. A banner hung over the main doors facing patrons leaving the theatre.

A tie-up with Woolworth's also helped to plug the film.

Fresher Foyer

STEPPING into the New Cross Cinema the other day to see Captain E. G. Robyns, whom I have not visited for several months, I was immediately struck by the improved appearance of the foyer.

For some years past there has been a large painted panel over the exit doors facing outgoing patrons, and this has now been superseded by a linen banner advertising coming films.

Captain Robyns said he was glad to have been able to effect this and other improvements, including the freshening and rearranging of the large framed display boxes over the circle lounge and at the foot of the stairs to the stalls, facing the entrance doors. These have been simplified and made much more attractive.

He has also *limited* the number of notices on show around the entrance, with the result that one is not confused by a lot of publicity.

Mrs. Edna Aubel had the co-operation of her staff to put over Warner's HOLLYWOOD CANTEEN like this, at the Prince of Wales (A.B.C.), Lewisham, and (left), A colourful foyer display for the same film. This was put up by A. E. Foster at the Forum, Ealing, who also tied-up with Alexandra Rose day. See last last week's picture.

Savoy Grill

C. EBNER made the maximum use of the wide frontage of the Savoy (A.B.C.), Holloway, when exploiting Warner's "Hollywood Canteen."

He managed, with the help of his assistant, Harry Davis, to construct a large V measuring about 12 ft. wide across the top and based on the familiar triangle trade mark of A.B.C. from old linen banners and some salvaged timber. Across the top he painted the film title.

In the shallow foyer Ebner set up a "refreshment bar" equipped with bottles of cordial, an inviting glass of ruby wine (otherwise red ink!), and a three-manual beer engine. The latter was made from three broken chair-legs suitably fixed and painted.

For outside publicity he persuaded 50 shopkeepers to paste 20 x 8 inch paper strips bearing the message: "To 'Hollywood Canteen'—all services," and an arrow pointing in the direction of the Savoy, on their windows.

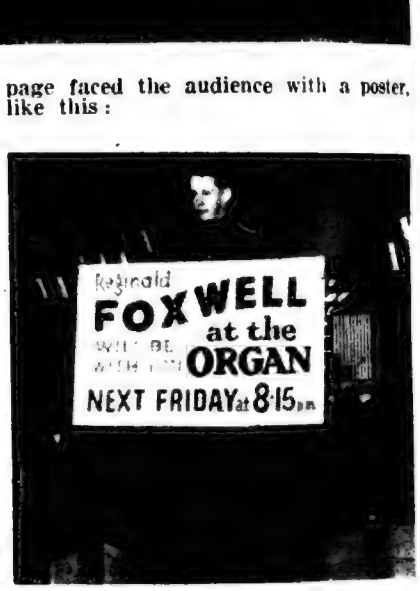
Page Did It

THIS is how G. E. Sewell, of the Havana (Odeon), Romford, advertised the engagement of a guest organist.

The Romford organ has not been played for several years; and then recently Reginald Foxwell was able to play at the Havana for a few weeks.

Sewell realised that such an event should be put over in a showmanlike manner. He asked his page-boy to sit at the organ console each night. Then at the end of the first feature an organ record was played on the non-sync. and the page came up on the lift—looking as though he was playing the organ.

When the lift was fully extended, the page faced the audience with a poster, like this:



That was a good idea—it raised murmurs of appreciation from the audience and gave the organist the publicity his part of the show deserves.

Showmanship Flashes

SPACE is again running out, so here are some "flashes" about efforts which deserve mention. Credit goes to:

Miss L. Watt, of the Florida (G.-B.), Glasgow, for her extensive window tie-ups for 20th-Fox's "Wilson" and "A Song to Remember" (Columbia).

F. V. Walls, of the Clifton, Great Barr, Birmingham, who tied-up "Mrs. Parkington" (M-G-M) with the General Election.

E. V. Walls, of the Clifton, Great Barr, Hereford, for tie-ups for New Realm's "Raffles," including an interesting "spot the man" contest.

A. J. Burl, of the Odeon, Gateshead, who put up a colourful foyer display for U.A.'s "Guest in the House."

Norman Cox, of the Gaumont Court, Darlington, for running a Dinah Shore contest to put over "Belle of the Yukon" (British Lion).

William Newman, of the Olympia Cinema (A.B.C.), Cardiff, who put up a large clock face on his canopy and used a teaser Press ad. to put over Metro's "Under the Clock."

Ralph Phillips, of the Gaumont, Rose Hill, Morden, who put over "They Were Sisters" (G.F.D.) with a topical, "We vote for" tie-up.

H. W. Dixon, of the Odeon, Peckham, for the 15 ft. by 10 ft. oil-painted poster to put over Paramount's "Bring on the Girls."

R. C. Sidney Wilmot, of the Newcastle-on-Tyne Odeon, for putting movement into his "Blithe Spirit" (G.F.D.) window display by making use of an electric fan.

EDWARD O'HENRY writes:

THE AUDIENCE WANTS TO HEAR THE ORGAN MUSIC

Go Steady with those Slides

THERE has always been controversy over what constitutes a recital or interlude on the kinema organ. Many players find themselves in an environment that calls for nothing more than community singing, while others play a selection, sometimes topical, which is serious, gay, or parodied.

It's a fact that certain areas react favourably to different types of entertainment, but if the audience thinks the organist is on a bluff, or that his (or her) idea of entertainment is too educational, then there is sure to be a stir!

What we should be concerned with is musicianly entertainment, as varied as possible, bearing in mind that what one is really portraying is the breadth and depth (or lack of it) in the performer.

★

Why Use Slide and Colour Effects?

HOW the kinema programme has changed from the days of the silent films!

It's well to remember that after looking at a film for ninety minutes audiences like to relax and *listen* to the music not necessarily have to see slides and special effects at the same time.

The stage can certainly be used for changing colour effects, and, if a brenograph is available, so much the better for the colour plot.

In the silent days many people went into a kinema and fell asleep, which must have been largely due to the effect that the musical accompaniment had upon the senses.

You might comment: "Would to heaven that music had this effect upon some audiences to-day." That depends upon the music and your own view-point to the music.

★

Apotheosis of Jazz

THERE is a considerable proportion of almost every kinema audience which demands dance music, and whatever may be the feelings of the theatre organist, this section must be entertained. Many players meet the demand by going through current lists of music publishers and gramophone companies in search of anything tuneful and popular, and keeping an ear open for news of those occasional "rage" tunes which are plugged to (and usually early) extinction by the bands and the radio.

While this is a logical procedure, Elise Granados improves it in her own way. She occasionally resurrects past favourites which have proved to have more than short-lived popularity, and then gives her own arrangement of them to impart a sense of "freshness" to tunes which her public already know. Then, when she hears from E. W. Bassil that a musical film is coming to the Gaiety Savoy (A.B.C.), she works out a selection of popular numbers, knowing that her audience will want to hear appropriate organ interlude. In this way the part of the show fits in with the tone of the programme.

★

I SUPPOSE it is a fair test of the box-office value of a show if, at the end, one feels that one has not had enough of it and could have enjoyed more. That was my feeling after listening to one of Elise Granados's organ interludes at the Enfield Savoy (A.B.C.), and the remainder of the audience, judging by their applause, seemed to feel the same way.

It was a simple selection, containing nothing out of the ordinary, and typical, I thought, of this musician's style. It ran for ten minutes, and included excerpts from Edward German's "Merrie England," her own arrangement of "Jeannie with the Light Brown Hair" (Stephen Foster), and two numbers ("Don't Fence Me In" and "My Dreams and Getting Better") from "Hollywood Canteen," a useful advance "puff."

No slides were used, all linking announcements being made by the organist through the console mike, and the stage was left in darkness throughout the recital. Thus attention was concentrated upon the performer.

This interlude contained a sample of good, light, popular operatic music of the kind known and liked by most people, followed by something a little more austere, though well within the musical ambit of the majority of people.

Miss Granados realises as well as anyone that "uplift" must be given to the public in small doses or it will not be swallowed, so she mixes semi-classical tunes with popular items, so that there is a little of something to please everyone.

★

Elliott Entertains By The Seaside

CLACTON-ON-SEA visitors are at present being entertained by Clement Elliott, organist at the Century Cinema, Pier Avenue.

Elliott has been at the Century since September of last year. "Our Clem,"

CLEMENT ELLIOTT

as many of the patrons know him, seems to be very popular, particularly with the troops.

He believes in putting a little classical and a little swing in every show—then he pleases everyone.

Elliott often brings a touch of comedy into the show: he has several jokes against himself which invariably raise a laugh.

★

ORGANISTS may be interested to know that Chappell is releasing for broadcasting two new tunes from the 20th-Fox picture, "Diamond Horseshoe," on July 28.

They are "I Wish I Knew" and "The More I See You."

★

A.T.O. Holds Its First A.G.M.

THE Association of Theatre Organists held its first A.G.M. on July 5.

As secretary, in presenting the annual report, I said that the association had a membership of 76.

Twenty-five guineas was donated to the Benevolent Fund scheme.

Correspondence was read from absent members.

The next general meeting was fixed for August 9.

★

Giving Them the Works

DURING one of his organ interludes at the Watford Gaumont, Thomas Dando noticed a youngster in the front stalls peering over the place in an effort to find out who was playing the drums and where they were. The child thought there was a concealed tympanist somewhere!

This gave Dando an idea and he told manager L. W. Gunnell that when the chance arose he'd like to do more than just play the organ as an accompaniment to the community singing at the Saturday morning meetings of the Junior Club.

Shortly afterwards, he had an opportunity and explained briefly to the youngsters what a wonderful piece of mechanism is the modern theatre organ.

Then he demonstrated the sound effects. A week later he gave a second instalment, bringing in more information and added effects.

The value of this kind of demonstration is that to-day's children are the adult patrons of to-morrow and, an organist who takes the trouble to interest the youngsters is building up good will and enthusiasm which later will be translated into regular patronage and a better appreciation of the organist's part in the show.

That is not all. Dando received letters from some of the parents, thanking him for the way in which he had interested their children!

★

A Manager Pays This Tribute

MANAGERS don't always realise the value of their organists—but this is not the case with Derrick M. Edenborough, of the Union Cinema, Luton.

He writes to tell me what Alex Taylor is doing—and that sounds a lot. Taylor, Edenborough says, is definitely a box-office advantage. That's a tribute of which any kinema organist should be proud.

Taylor varies his shows, from light to classical, frequently making use of non-sync records.

Sometimes it is possible to put on stage variety, an inter-factory team talent contest being held recently.

★

HERE'S another example of audience appreciation—this time from the Old Kent Road.

During a recent guest week at the Regal (A.B.C.), Rae Victor was persuaded by manager W. J. Marshall to temporarily abandon the organ and go on the stage to play the "Warsaw" concerto on the piano.

Patrons were very pleased, states Mr. Marshall, and one of them came back three times to hear the performance.

★

Kilby Makes a Surprise Visit

PETER KILBY, who was resident organist at the Regal, Grimsby, made a surprise appearance on a recent Sunday and received a warm welcome from patrons.

He was visiting Grimsby as the guest of J. Edmundson, manager of the Regal.

At present he is organist at the Regent Dance Hall, Brighton.

He has been broadcasting a good deal lately, recent broadcasts having been in the "Saturday Night at the Palais" feature and in the B.B.C.'s Overseas Programme.

★

REGINALD LIVERSIDGE, who had been organist at the Lido, Bolton, since March, 1937, and who made several broadcasts, has now taken up an appointment at Hastings. A successor has not yet been appointed.

JOHN REYNDERS makes

SOME MUSICAL SUGGESTIONS FOR AUG. 6 RELEASES

☆

I'LL BE SEEING YOU (U.A.)

CERT. A. Length 7,700 ft. Reviewed in KINE. June 21.

STARS. Ginger Rogers, Joseph Cotten and Shirley Temple.

ATMOSPHERE. A woman on eight days' leave from prison meets a soldier suffering from shell-shock. They fall in love. The woman conceals her prison sentence, but the secret is disclosed later by her cousin.

ORGAN. "I Love You Truly," published by Boosey and Hawkes.

NON-SYNC. As organ, on Columbia F.B. 3121.

I'M FROM ARKANSAS (Pathé)

CERT. U. Length 5,590 ft. Reviewed in KINE. May 31.

STARS. Slim Summerville, El Brendel, and Iris Adrian.

ATMOSPHERE. Hilly-Billy comedy musical. Telling how a sow brings fame to a sleepy country town.

ORGAN.—Make selection of: "Home on the Range," "The Wheel of the Waggon," "Last Round-up," and "Take Me Back to my Boots and Saddle."

NON-SYNC.—Hilly-Billy Selection, on H.M.V. B.D.609.

NATIONAL VELVET (M-G-M)

CERT. U. Length 11,088 ft. Reviewed in KINE. March 15.

STARS.—Mickey Rooney, Elizabeth Taylor and Donald Crisp.

ATMOSPHERE. — Romantic comedy-drama, describes how a young girl rehabilitates a wayward youth and at the same time trains and pilots a "Grand National" winner.

ORGAN. —"From Meadow to Mayfair" (Coates). Parts 1 and 2. (Chappell.)

NON-SYNC.—As organ, on H.M.V. C.2448.

SALOME, WHERE SHE DANCED (G.F.D.)

CERT. A. Length 8,165 ft. Reviewed in KINE. June 28.

STARS.—Yvonne De Carlo, Rod Cameron and David Bruce.

ATMOSPHERE.—Dramatic musical extravaganza, covering the adventures of a beautiful ballet dancer.

ORGAN.—Waltz, "The Blue Danube," B. and H. arrangement.

NON-SYNC.—As organ, on H.M.V. D.1218.

P.M. THANKS LODGE FOR HIS PRODUCTION HELP

"The Ulster Home Guard"

GEORGE LODGE, of the Belfast Imperial, has been congratulated by the Prime Minister of Northern Ireland, Sir Basil Brooke, on his supervision of the short film, "The Ulster Home Guard."

The picture, which describes the training and activities of the Ulster Home Guard, had a successful première in Belfast and is to have a world-wide circulation.

Lodge, who was Kinema Liaison Officer in Northern Ireland, received the M.B.E. in the New Year Honours List.

Betty Hutton is the star of Paramount's INCENDIARY BLONDE

☆

Flight-Sergt. H. W. Last (26), son of Mr. and Mrs. Cecil Last of Grange Road, West Hartlepool, who after having been mentioned in dispatches, has been awarded the B.E.M. for bomb-disposal work in the Middle East. He joined the R.A.F. in 1935 and recently returned home to be married after four years' service in the M.E. His father is manager of the Regal, West Hartlepool.

☆

Back on duty again after nearly six years in the R.A.F., **Squadron Leader Jimmy Reed**, A.F.C., manager of the La Scala kinema, Glasgow, will resume duty on August 6. He was a pilot member of the Scottish Flying Club. He did a deal of test flying, and had only one crash in 1,800 hours in the air.

☆

Sydney Jackson, General Sales Manager of Eagle-Lion Distributors has appointed **N. Kramer** as his London Branch Manager.

Before joining Eagle-Lion Kramer was branch manager for United Artists at Cardiff. He has also been with Metro in Glasgow, Newcastle and Liverpool offices. After this he joined Universal, and at the time of the amalgamation with G.F.D. was circuit manager and assistant to the sales manager.

MAINLY ABOUT PEOPLE

☆

S. S. Thomas has been retained by the new company, Capitol Theatre, St. Austell, Ltd., as chief projectionist.

☆

Coun. John Wilson, kinema proprietor, chairman of Church District Council, has given two loud speakers for use at Gatty Park.

"Bill" Pepper Wins his M.B.E.

KINE'S congratulations are joined to those of Fighter Command to **Squadron-Leader W. Pepper** upon the recent award of the M.B.E. (Military).

The distinction was granted for Pepper's services while senior flying control officer at Northolt, whence, in war years, all the important people flew.

"Bill" is shortly due for his final board and that should mean his resumption within a month or so of duty at the Warner Theatre.

☆

Bobby Booth, of Columbia, has heard that his son, Captain Ian Donaldson Booth, H.L.I., has been awarded the D.S.O., for his work in Holland. Congratulations to young Ian, who is also known in kinema circles.

☆

Congratulations were being extended last week to **H. G. Spary**, of M.G.M., on the birth of another daughter on July 2. Norma Jane and mother are doing well.

☆

M-G-M salesman, **Tommy Johnson**, has his daughter, Elise, back home from America, where she has been for the past five years. Now thirteen, Elise travelled home with Robert Donat's wife and two daughters.

☆

John Healy, A.B.C. manager, is returning to the renters' side of the business as film salesman. He joins **Willie Mann** on Pathe's Glasgow staff on August 1.

☆

Willie Shaw returns to the Ruhl, Burnside, where Johnny has been for the past few years. Willie comes from the Waverley, Shawlands. He is no stranger to Burnside, having previously been manager since the opening before he was transferred to Shawlands.

☆

Mrs. Charlie Colley, who has been ill since the beginning of the year, has had to go into hospital where she is likely to be for some time.

☆

Duncan Macdonald, an attendant in the Princes Picture House, Springburn, was working on the premises and fell from a ladder. He died shortly afterwards.

☆

C. E. Miller, manager of the Odeon, Stockton, has become the father of a son. Mrs. Miller (nee Haughton) is in the Stamford nursing home.

☆

Harry Murray, of the Odeon, Scarborough, was Warden and Interpreter at the Gibraltanian Camp in Northern Ireland, when the refugees were taken there last year. He has now received a presentation and testimonial from the people who were there under his care.

☆

David Turner, joint assistant booking manager of Odeon, was married on Friday, July 13. **James C. Minter**, director of Renown, was best man.

Manchester Sales Representative Dies

BERT DANVERS, veteran film sales representative in South Lancashire, died at Manchester last week. For most of his career in the industry, which began as a junior salesman for Western Import, he was associated with John Blakeley's Mancunian Film Corporation.

☆

Flight-Lieutenant Wyndham-Lewis will succeed his father, John Lewis, of Rhiwbina, Cardiff, who died in June, as managing director of West of England Cinemas, Ltd. Wyndham Lewis will take up his duties as soon as he can obtain his release from the R.A.F.

☆

Jimmy Archer, of La Scala, Glasgow, has received news that a former employee, **William M'Guinness**, has been awarded the French Croix de Guerre with Silver Star for bravery in Normandy. M'Guinness is now a C.S.M. and has served througout the war with the Cameron Highlanders.

THEATRE CHIEF VISITS HIS OLD KINEMA

S. H. Parsons, now Odeon London Theatre controller, was present recently at the recent reception given by Odeon directors at the Worthing Odeon when Robin Richmond reopened the organ. Parsons was manager of this Odeon at one time so he was pleased at the opportunity of contacting old friends on this occasion.

☆

Michael Powell, who filmed the Scots' "I Know Where I'm Going," in Mull, has been back to the Western Isles on holiday.

Charles Coburn looks on while Kate Carney turns the barrel organ handle. Part of the showmanship stunt to put over the premiere of G.F.D.'s I'LL BE YOUR SWEETHEART

INTRUDERS WRECK A KINEMA

Managers Co-operate to Restart Shows

Intruders who broke into the State Cinema, St. Budeaux, Plymouth, late at night recently, damaged the projection machines, ransacked the office and unwound thousands of feet of film, which they took into the foyer and tried to burn.

The fire was prevented from spreading by a fireproof door leading to the machine-room, otherwise the entire building might have been set alight.

As it was, hundreds of pounds worth of damage was committed, and it was only through the co-operation of the managers of other kinemas and with borrowed apparatus that the State was able to continue the following day.

FILMS TO BE SHOWN BETWEEN MON., JULY 23 AND FRI., JULY 27

Monday

I See Ice
(Equity British)

G.-B. Theatre. **2.30 p.m.**

Cast: George Formby, Kay Walsh, Betty Stockfield, Cyril Ritchard and Garry Marsh. **Director:** Anthony Kimmins.

George, a provincial photographer's assistant, is the inventor of a camera so small that it can be concealed in a bow-tie. His attitude towards Judy, partner to Paul Martine, an ice-skater, causes him to lose his job.

Thanks to Judy's help, he becomes a property man, but when he takes a snap of an editor more trouble comes his way.

However, after filling the rôle of a chemist's assistant, he finally acts as referee in an ice hockey match and earns with his camera a permanent job "in the street."

Tuesday

Ten Little Niggers
(20th-Fox)

Century Theatre. **10.30 a.m. and 2.30. p.m.**

Cast: Barry Fitzgerald, Walter Huston, Louis Hayward, June Duprez, Roland Young and Sir C. Aubrey Smith.

"Ten Little Niggers" is the screen translation of the novel and stage play by Agatha Christie.

Suspense and mystery surround this tale of retribution meted out in eerie circumstances in a house on a rocky island.

Ten people are lured to the island, and each is confronted with his past.

Though none of them sets eyes on the mysterious host, death strikes. Investigation is a failure. Terrorised, they accuse one another.

Brilliant characterisations are said to be given by Barry Fitzgerald and Walter Huston.

That's a Good Girl
(Equity British)

G.-B. Theatre. **2.30 p.m.**

Cast: Jack Buchanan, Elsie Randolph, Vera Pearce, Kate Cutler, Dorothy Hyson, Garry Marsh, William Kendall, Frank Stanmore and Antony Holles. **Director:** Jack Buchanan

Jack Barrow, a philanderer, learns that he is to inherit a large fortune if he can impress Sunya Berata, a jealous operatic singer. He visits her in the South of France, accompanied by his friends Timothy and Francis Moray.

Francis falls in love with Moya. Jack's cousin, and the trouble starts when Sunya arrives on the scene, preceded by Joy Dean, who is in love with Jack, and who is a private detective sent by Sunya to watch Francis.

The tangle nearly results in Jack losing his fortune, but he is saved at the last minute by Sunya Berata realising that she is in love with her impresario.

Francis gets Moya, and Jack and Joy start life together with a handsome bankroll.

Fortune Hunter
(Columbia)

Studio One. **10.45 a.m.**

Cast: Rosemary Lane, Tom Tyler, Guinn (Big Boy) Williams, Slim Summerville, Carole Mathews, Noah Beery, Sen. **Director:** Vernon Keays.

Musical comedies set against ranch backgrounds have become favourites, and this lively story of two girls who outvie each other to inherit their uncle's ranch—unaware that he is still alive and is only putting them on probation—is described as a certain winner.

It has a good cast—Rosemary Lane in the leading rôle and Carole Mathews as her rival.

The musical side is taken care of by Pinky Tomlin, Hal McIntyre and his Orchestra, The Hoosier Hotshots and Foy Willing and his Riders of the Purple Sage.

Wednesday

Don Juan Quilligan
(20th-Fox)

Century Theatre. **10.30 a.m. and 2.30. p.m.**

Cast: William Bendix, Joan Blondell, Phil Silvers, Anne Revere, B. S. Pully and Mary Treen. **Director:** Frank Tuttle.

"Don Juan Quilligan," in which William Bendix shares the starring honours with Joan Blondell and Phil Silvers, is a cleverly devised screenplay adapted from an orginal story by Herbert Clyde Lewis.

It is about the adventures of a barge captain, so soft hearted that he cannot hurt the feelings of two of the gentler sex, and in hilarious situations finds himself betrothed—and then married to both.

How he finally extricates himself from his innocently bigamous entanglement provides diverting entertainment, admirably suited to William Bendix.

Joan Blondell's impersonation is reminiscent of her Aunt Sissy in "A Tree Grows in Brooklyn."

Produced by William Le Baron and directed by Frank Tuttle, "Don Juan Quilligan" is said to be packed with complicated situations, full of suspense and enlivened by witty and brisk dialogue for which Bendix and Silvers have become noted.

Thursday

X Marks the Spot
(British Lion-Republic)

Rialto, Coventry Street. **11 a.m.**

Cast: Damian O'Flynn, Helen Parrish, Dick Purcell, Jack La Rue, Neil Hamilton, Robert Homans and Anne Jeffreys. **Director:** George Sherman.

Exciting entertainment is promised in Republic's "X Marks the Spot." The story concerns Eddie Delaney, private detective, whose father is murdered by a gang whom he tries to prevent robbing a warehouse.

Eddie goes to work and, with the help of a police lieutenant, uncovers evidence which incriminates a dance-hall owner, who is shot by an unidentified assailant. Eddie is suspected of the murder, and goes through many exciting moments before clearing himself and exposing the real killer.

Topicality is provided by the fact that the gang is dealing in "frozen" goods which they sell to black marketeers.

Queen of Hearts
(Equity British)

G.-B. Theatre. **2.30 p.m.**

Cast: Gracie Fields, John Loder, Enid Stamp-Taylor, Fred Duprez, Edward Rigby and Madeleine Seymour.

Gracie Perkins, an ambitious working-girl, is a great admirer of Derek Cooper, the star of a musical show, and she visits the dressing-room of a friend, a chorus girl, to learn more about him.

Attired in a costume belonging to the wardrobe, she is mistaken by Zulenberg, the manager, for Mrs. Vendeleur, a wealthy woman who is to finance the show in return for stardom. She keeps up the deception, but is found out after taking part in an Apache dance and, threatened with arrest, disappears.

Derek is interested in her, and when he hears her singing at a coffee stall he convinces Zulenberg that she has talent. She is starred in the show and, in spite of the intervention of the police, who are still after her, becomes a success.

Friday

Bells of Rosarita
(British Lion-Republic)

Rialto, Coventry Street. **11 a.m.**

Cast: Roy Rogers, Dale Evans, George "Gabby" Hayes, Adele Mara, Grant Withers and Janet Martin. **Director:** Frank McDonald.

Said to be the most exciting and colourful of any Roy Rogers picture to date, "Bells of Rosarita" has Roy cast as himself, making a picture on location at Dale Evans' ranch. Crooks try to steal Miss Evans' property, and Roy goes on the trail.

He rings Republic studios for help, and five American cowboy stars—Wild Bill Elliott, Sunset Carson, Allan Lane, Robert Livingston and Don "Red" Barry—come to his aid. Together they manage to capture the crooks.

The story has excitement and romance.

Dale Evans, the Robert Mitchell Boy Choir and Bob Nolan and the Sons of the Pioneers provide eight Western melodies.

Girls Please
(Equity British)

G.-B. Theatre. **2.30 p.m.**

Cast: Sydney Howard, Jane Baxter, Meriel Forbes, Edward Underdown, Neva Carr-Glyn, Peter Gawthorne, Lena Halliday, Cecily Oates, Sybil Arundale, Edna Earle and Moore Marriott. **Director:** Jack Raymond.

When the headmistress of a college is called away, Trampleasure, the gymnasium instructor, takes her place. Renee, one of the girls, and a young sailor are in love with each other, and Trampleasure, who has been warned by the girl's father to keep the couple apart, has a worrying time and masquerades as the headmistress. Ultimately the father relents.

'UNITY IS STRENGTH'

First Trade Union Film

The first professional film to be sponsored by a British trade union, "Unity is Strength," has been completed by World Wide Pictures, Ltd., for the Amalgamated Engineering Union.

The first section of the film reconstructs many of the historical episodes which eventually led to the formation of the A.E.U. The second half records the contribution of the engineers to total victory in this war.

"Unity is Strength," for the first time in any film, records the day-to-day working of a great trade union and presents it as an essential part of the democratic life and tradition of this country. We see how policy is determined by the rank and file from the factories.

M-G-M RETURNS TO BIRMINGHAM

The latest Midland renting staff to return to the centre of Birmingham from its war-time home is the M-G-M staff.

Norman King and the staff moved to Hardwick Road, Streetly, Sutton Coldfield, when the Smallbrook Street offices were blitzed. They have now settled in a suite of offices on the first floor of 75a, Suffolk Street, Birmingham, opposite the West End Cinema.

The M-G-M despatch department is now at the F.T.S. premises, Hockley.

Norman Smith's new telephone number is Midland 3937.

The certificate of the Ealing production, "Johnny Frenchman," is "U" and not "A," as erroneously stated on the synopsis.

Paramount Puts On Two West End Premieres

"CALCUTTA" IS IN PRODUCTION

THE gala première of Paramount's Technicolor musical, "Incendiary Blonde," will take place to-night (Thursday), at the Carlton in aid of the £1,000,000 Victory (Ex-Services) Club Fund.

The Marchioness of Carisbrooke is president of the première committee.

Hal Wallis' first production for Paramount, "The Affairs of Susan," had its European première at the Plaza last Thursday in aid of St. Mary's Hospital, Paddington.

Long before the performance was due to begin crowds assembled outside the theatre and there were long queues of people hoping to secure tickets for "first night."

Gail Russell plays her second rôle opposite Alan Ladd in "Calcutta," the story of pilots flying the "hump" from India to China. This picture is now in production.

Alan Ladd and Gail Russell were previously teamed in "Salty O'Rourke," which is to be generally released at the end of this month.

Others in the cast are William Bendix and June Duprez.

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		LONDON				
Tues., July 24	10.45 a.m.	Studio One ...	Fortune Hunter	Columbia	Rosemary Lane	U
,, ,, 24	10.45 a.m. & 2.30 p.m.	Century Theatre	Ten Little Niggers; Steppin' Pretty	20th Century-Fox	Barry Fitzgerald ..	—
Wed., ,, 25	10.30 a.m. & 2.30 p.m.	Century Theatre	Don Juan Quilligan; Girls Preferred	20th Century-Fox	William Bendix ..	—
Thurs., ,, 26	11 a.m.	Rialto	X Marks the Spot	British Lion ...	Damian O'Flynn ..	A
Fri., ,, 27	11 a.m.	Rialto	Bells of Rosarita	British Lion ...	Roy Rogers	U
		BIRMINGHAM.				
Tues., July 24	10.30 a.m.	Scala	Johnny Frenchman	Ealing	Francoise Rosay ...	U
Wed., ,, 25	10.30 a.m.	Futurist ...	Escape in the Fog	Columbia	Nina Foch	A
Thurs., ,, 26	10.30 a.m.	Scala	Passport to Suez	Columbia	Warren William ...	A
,, ,, 26	10.30 a.m.	Futurist ...	Junior Miss	20th Century-Fox	Peggy Ann Garner ..	—
Fri., ,, 27	10.30 a.m.	Scala	Fortune Hunter	Columbia	Rosemary Lane	U
,, ,, 27	10.30 a.m.	Forum	Blood on the Sun	United Artists ...	Frank Lloyd	A
,, ,, 27	10.45 a.m.	Futurist ...	X Marks the Spot	British Lion ...	Damian O'Flynn ...	A
		CARDIFF.				
Tues., July 24	10.45 a.m.	Park Hall ...	Passport to Suez	Columbia	Warren William ...	A
,, ,, 24	10.30 a.m.	Olympia ...	The Firefly	M-G-M	Jeanette MacDonald	—
,, ,, 24	10.45 a.m.	Odeon	Junior Miss	20th Century-Fox	Peggy Ann Garner ...	—
Fri., ,, 27	10.45 a.m.	Park Hall ...	Fortune Hunter	Columbia	Rosemary Lane	U
,, ,, 27	11 a.m.	Odeon	Blood on the Sun	United Artists ...	Frank Lloyd	A
,, ,, 27	10.45 a.m.	Olympia	Captain Eddie	20th Century-Fox	Fred MacMurray ...	—
		GLASGOW.				
Tues., July 24	11 a.m.	La Scala ...	Passport to Suez	Columbia	Warren William ...	A
,, ,, 24	10.45 a.m.	Playhouse ...	Hara Kiri	Renown	Charles Boyer ...	A
,, ,, 24	11 a.m. and 2.30 p.m.	Own Theatre ...	Captain Eddie	20th Century-Fox	Fred MacMurray ...	—
Wed., ,, 25	10.45 a.m.	La Scala ...	Gaunt Stranger	Renown	———	—
		LEEDS.				
Tues., July 24	10.45 a.m.	Tower	Passport to Suez	Columbia	Warren William ...	A
,, ,, 24	10.30 a.m.	Scala	Johnny Frenchman	Ealing	Francoise Rosay ...	U
,, ,, 24	10.45 a.m.	Tatler	Splendour	Grand National ...	Joel McCrea	A
Wed., ,, 25	10.45 a.m.	Tower	Fortune Hunter	Columbia	Rosemary Lane	U
,, ,, 25	10.45 a.m.	Tatler	Senorita from the West ...	G.F.D.	———	—
Thur., ,, 26	10.30 a.m.	Scala	Raffles	New Realm ...	———	—
Fri, ,, 27	10.45 a.m.	Tower	X Marks the Spot	British Lion ...	Damian O'Flynn ...	A
		LIVERPOOL.				
Tues., July 24	10.45 a.m.	Futurist	Passport to Suez	Columbia	Warren William ...	A
,, ,, 24	11 a.m.	Own Theatre ...	Junior Miss	20th Century-Fox	Peggy Ann Garner ...	—
Wed., ,, 25	10.45 a.m.	Futurist	Fortune Hunter	Columbia	Rosemary Lane ...	U
,, ,, 25	11 a.m.	Own Theatre ...	Captain Eddie	20th Century-Fox	Fred MacMurray ...	—
Fri., ,, 27	10.45 a.m.	Majestic	X Marks the Spot	British Lion ...	Damian O'Flynn ...	A
		MANCHESTER.				
Tues., July 24	10.30 a.m.	Gaiety	The Real Glory	New Realm ...	Gary Cooper	—
,, ,, 24	10.45 a.m.	Theatre Royal ...	Captain Eddie	20th Century-Fox	Fred MacMurray ...	—
,, ,, 24	10.45 a.m.	New Oxford ...	Senorita from the West ...	G.F.D.	———	—
Wed., ,, 25	10.45 a.m.	Gaiety	Passport to Suez	Columbia	Warren William ...	A
,, ,, 25	10.45 a.m.	Theatre Royal ...	Junior Miss...	20th Century-Fox	Peggy Ann Garner ...	—
,, ,, 25	10.15 a.m.	Market Street ...	The Firefly...	M-G-M	Jeanette MacDonald...	—
Thur., ,, 26	10.45 a.m.	Gaiety	Fortune Hunter	Columbia	Rosemary Lane ...	U
		NEWCASTLE.				
Tues., July 24	10.30 a.m.	Essoldo	The Real Glory	New Realm... ...	Gary Cooper	—
Wed., ,, 25	10.45 a.m.	Essoldo	Passport to Suez	Columbia	Warren William ...	A
,, ,, 25	10.30 a.m.	Grainger ...	The Firefly	M-G-M	Jeanette MacDonald...	—
Thur., ,, 26	10.45 a.m.	Essoldo	Fortune Hunter	Columbia	Rosemary Lane ...	U
Fri., ,, 27	10.45 a.m.	Granger	Splendour	Grand National ...	Joel McCrea	A
,, ,, 27	10.45 a.m. & 3 p.m. ...	Own Theatre ...	Captain Eddie	20th Century-Fox	Fred MacMurray ...	—
,, ,, 27	10.45 a.m.	Stoll	X Marks the Spot...	British Lion ...	Damian O'Flynn ...	A
		NOTTINGHAM.				
Tues., July 24	10.30 a.m.	Scala	The Firefly	M-G-M	Jeanette MacDonald...	—
,, ,, 24	10.45 a.m.	News Theatre ...	Senorita from the West ...	G.F.D.	———	—
		SHEFFIELD.				
Wed., July 25	10.45 a.m.	Union St. P.P. ...	Escape in the Fog	Columbia	Nina Foch	A
,, ,, 25	10.45 a.m.	Cinema House ...	Splendour	Grand National ...	Joel McCrea	A
Thur., ,, 26	10.30 a.m.	Union St. P.P. ...	Murder He Says	Paramount ...	Fred MacMurray ...	A
,, ,, 26	10.30 a.m.	Regent	Johnny Frenchman	Ealing	Francoise Rosay ...	U
,, ,, 26	10.30 a.m.	Cinema House ...	The Firefly	M-G-M	Jeanette MacDonald...	—
Fri., ,, 27	10.45 a.m.	Union St. P.P. ...	One Against Seven	Columbia	Paul Muni	A

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EXPERIENCED ASSISTANT PROJECTIONIST wanted (male or female); Lancashire town; salary £4 10s.; no Sundays.—Apply Macnaghten Vaudeville Circuit, Ltd., 27, York Street, Sheffield 1.

WANTED, Chief Operator-Electrician with experience with Diesel engine, Kalee projectors and W.E.; comfortable position useful man; independent hall; no Sunday show.—Apply, with details and salary required, Manager, Grand Cinema, Pembroke Dock.

KINEMA Operator required for small hall in Sussex; ex-Serviceman preferred; permanent post for good man.—Write, J., Box 850, Kinematograph Weekly.

REQUIRED, Operators, Doormen, Cashiers, Ushers, Usherettes for Cameo News Theatre; top wages.—Apply, B. Clavering, 199, Piccadilly, W.1, any morning at 11.30 a.m.

PROJECTIONISTS.—Vacancies in this charming Royal Spa for Chief, Relief and Second; permanent, progressive positions; applications invited from men or women of experience and good character.—Full details to Supervisor, Regal Cinema, Leamington Spa.

WANTED, Chief Operator and also Seconds for urban kinemas, Lancs and Cheshire; Western Electric and Kalee; interview expenses paid.—Write, giving references, etc., H., Box 849, Kinematograph Weekly.

FIRST and Second Operator required for a Kent Coast kinema, 1,000-seater; excellent wages for those fully experienced in operating and stage work; start July.—Apply (in confidence) to S., Box 809, Kinematograph Weekly.

IS there such a person as a Reliable Operator who will care for W.E., Kalee equipment at a small independent house running six evenings and one matinée weekly?—If so, please reply, stating salary, to Regent Cinema, Coppull, near Chorley, Lancs.

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Particulars and Conditions of Sale can be obtained from:

Messrs. Baddeley, Wardlaw & Co., Solicitors, 77, Leadenhall Street, London, E.C.3, and from the Auctioneers' Offices:

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PROJECTIONISTS required, all grades, for independent circuit.—When replying, give full particulars to the Gaiety Theatre, Manchester, marking envelope "Projectionists."

BARRING, Logging, and General Clerks required; good prospects.—Write, stating experience, age and salary required, to General Manager, Pathé Pictures, Ltd., Film House, Wardour Street, W.1.

WANTED immediately, Operator; R.C.A., Kalees; independent; comfortable position.—Write, wire, 'phone, Cinema, 226, Sutton Bridge, Lincs.

WANTED immediately, Third Operator.—Apply, Manager, Cameo, Victoria Street, S.W.1.

ORGANIST required for London kinema; state age, experience and salary.—N., Box 829, Kinematograph Weekly.

SITUATIONS WANTED

SHORTLY FREE, GENTLEMAN WITH MANAGERIAL EXPERIENCE DESIROUS OF TRAINING WITH KINEMA CIRCUIT FOR POST AS MANAGER.—C., BOX 844, KINEMATOGRAPH WEEKLY.

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MANAGER, age 37; 16 years' experience in West End and provincial towns; exp. in opening of kinemas, publicity and stage, etc.—D., Box 845, Kinematograph Weekly.

EXPERIENCED Manager will shortly be available for similar position; Midlands preferred; only first-class offers entertained; accommodation must be arranged.—Please write details to V., Box 837, Kinematograph Weekly.

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SMALL Kinema, Birmingham district.—Full details seating capacity, profits, opposition, etc., to M., Box 853, Kinematograph Weekly.

HALLS FOR SALE

IN THE HEART OF BIRMINGHAM. Fine Freehold Hall, together with land adjoining, particularly suitable for Dance Hall; seating accommodation over 1,000; owners will sell outright or accept part cash and shares in a sound and prosperous company.—Write, Box 796, Mundy, Gilbert and Troman, Advertising Offices, Birmingham, 2.

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TO CHIEFS OF STAFF.—Kinemas and Studios Personnel. Please note, we help you with your post-war employee problem at the Geoffrey Benstead Agency (licensed annually by the L.C.C.), 122, Wardour Street, W.1. 'Phones: Gerrard 7041/8110.

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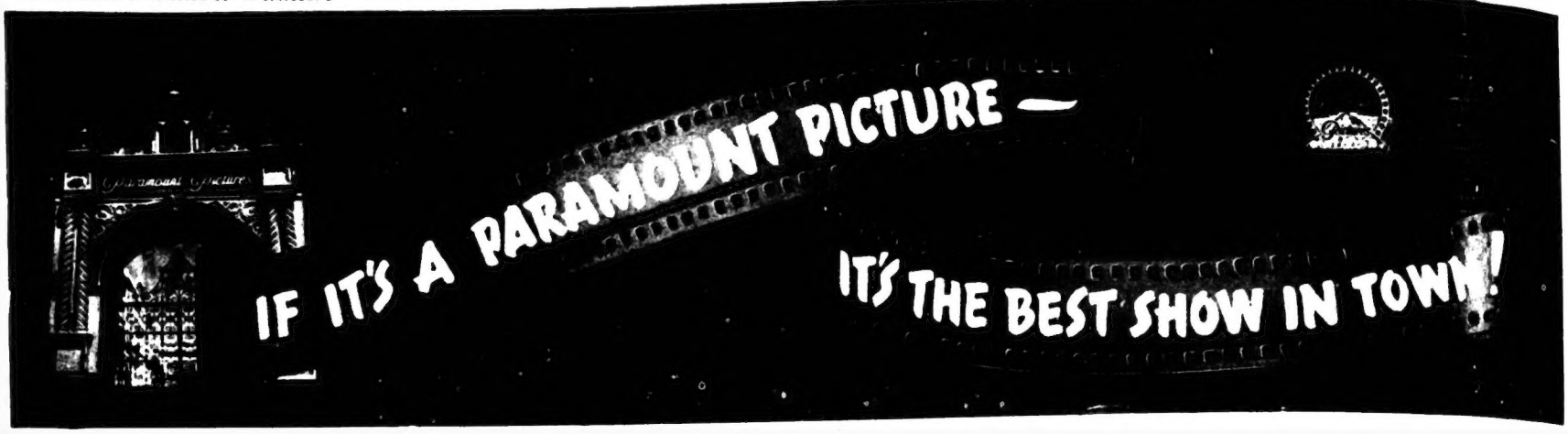

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